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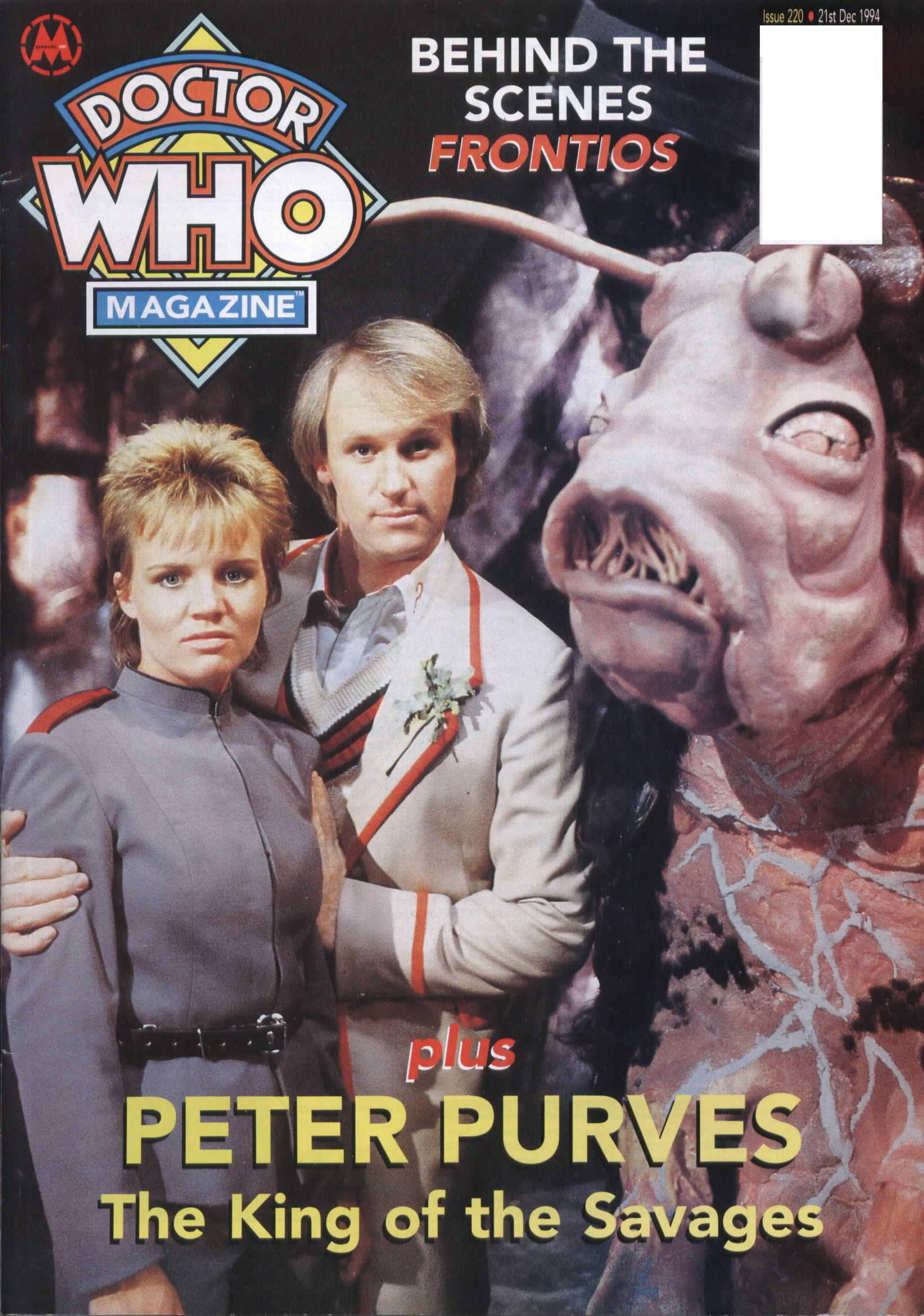
DOCTOR WHO MAGAZINE



BEHIND THE SCENES
FRONTIOS

plus

PETER PURVES
The King of the Savages

Beyond the Tardis

Compiled by **Dominic May**

Obituary: Regretfully we report the recent deaths of **Frank Wylie**, who appeared as Ruther in *Castrovalva* Parts Two to Four and **Steven Dartnell**, who starred as Arbitan impersonator Yartek, leader of the alien Voord, in the final episode of *The Keys of Marinus,* and John in *The Sensorites*. The actor **Tariq Yunus**, who played Cass in Parts One and Two of *The Robots of Death*, died in Bombay on 28th August aged 53. His friend and colleague Brian Croucher, who appeared in the same story, paid tribute to the actor in *The Stage*'s obituary column. Also deceased are **Steve Rivers**, who had three roles in *Marco Polo*, a Mongol warrior in *The Roof of the World*, a Mongol bandit in *Five Hundred Eyes* and a male courtier in *Mighty Kublai Khan* and *Assassin at Peking*; walk-on **Stephen Rich** from Episode 4 of *The War Machines* and **Roy Vincente**, who was an extra in Parts Three and Four of *Robot*. An ex-BBC employee **Dennis Ryan** was accorded much publicity at the inquest of his death, when Coroner Sir Montague Levine recorded a natural causes verdict and said "He was particularly proud that he had designed the Dalek which was a very popular creation with children." Raymond Cusick, the BBC designer assigned to *Doctor Who*'s second story wrote in a letter to *The Daily Telegraph* on 3rd October that "Mr Dennis Ryan, whose inquest you reported (Sept 23), may have been associated with special effects, but I designed the Daleks for *Doctor Who* in 1963".

Doctors: Satellite and cable viewers were given the opportunity to view the late **Patrick Troughton**'s performance as McArthur when *In the Dark*, an episode of *Doomwatch*, was shown on UK Gold in October. This was directed by the late Lennie Mayne, whose credits comprised *The Three Doctors, The Hand of Fear* and both chapters of the Peladon saga.

BBC Radio 2 re-broadcast a 1971 edition of *The Navy Lark*, featuring **Jon Pertwee**, as part of its series *The Golden Days of Radio* on 22nd October.

Peter Davison co-starred as Harriet Walter's husband in the film *A Man You Don't Meet Every Day*, which received its UK première on 20th November during the London Film Festival. He also featured in sketches during the recent second series of ITV's *The Good Sex Guide*.

Companions: The opening night on 17th November in Streatham of Caesars, London's biggest cabaret venue, included a tribute to the late **Roy Castle**. British Rail laid on a special Roy Castle train from Victoria to Streatham Hill to transport guests, and money was raised in support of his Cause of Hope Appeal in aid of cancer research.

Caroline John played Caroline Cook, wife to Roy Marsden's Colonel Mark Cook, whose marriage disintegrated as a result of his work in raising a Croatian orphanage in *The Promise*, an episode of BBC1's *Against All Odds* factual drama series shown in November.

Producers: Verity Lambert's company Cinema Verity is developing a two-hour television drama, *The Assassin's Wife,* about Michael Townley and his wife Mariana Kallejas who outwardly appeared to be living normal lives but in reality were ruthless assassins.

Script Editors: Further to **DWM 217**, an impressive cast for **Antony Root**'s *Cold Comfort Farm* has been announced comprising Eileen Atkins, Kate Beckinsale, Sheila Burrell, Stephen Fry, Freddie Jones, Joanna Lumley, Miriam Margolyes, Ian McKellen and Angela Thorne. Other forthcoming Root projects include *Call Red* by J.C. Wilsher (*Between the Lines*), *Partners in Crime* by Eddie Canfor Dumas and Zanna Beswick and *Jericho Lane* by Nick Collins.

Writers: The **Louis Marks** produced series *Middlemarch* won best dramatised serial at the 1994 Writer's Guild Awards held in London at the start of October.

Peter Ling dramatised some episodes from the latest series of Radio 4's *The Case-Book of Sherlock Holmes*, which starred Clive Merrison from *The Tomb of the Cybermen* and *Paradise Towers* as Holmes.

The AIDS film *To Die For* (see **DWM 209**), for which **Johnny Byrne** provided the screenplay, was unveiled at London's Odeon West End on 10th November during the London Film Festival. He contributed a further episode to *Heartbeat, Trouble in Mind,* which was broadcast on 16th October.

The Haunting of Mahler by David Rudkin was broadcast on BBC Radio 3 in October and was produced by **Philip Martin**. The cast included *Ghost Light*'s Ian Hogg as Gustav Mahler, while *100,000 BC* and *Inferno*'s Derek Newark played Death.

Rona Munro's *Ladybird Ladybird* has been nominated for the European Film of the Year award, set to be presented on 27th November.

Directors: The recent re-screenings of *Elizabeth R* on BBC2 have enabled viewers to re-evaluate the directorial work of **Richard Martin**, who toiled on *The Daleks, Inside the Spaceship, The Dalek Invasion of Earth, The Web Planet* and *The Chase.*

The hour-long anniversary edition of *The Bill* on 18th October was directed by **Chris Clough**, a man who specialises in anniversaries having been behind the cameras for *Silver Nemesis.* Clough has also worked on the current series of *Casualty*, including the episode *Chasing the Dragon. The King's Demons*' **Tony Virgo** has been keeping his directing hand in by returning to *The Bill*, while the first series of *Peak Practice*, which he produced is currently being rerun on ITV.

It's about time...travel, that is.

The Doctor and his companions are returning to Earth in December 1994 for another exciting series of trading cards. Following the phenomenal success of Doctor Who Series 1, Cornerstone is pleased to announce the release of **Doctor Who Trading Cards Series 2**. The first series sold out in six weeks, leaving Whovians everywhere hungry for more. The anticipation of Doctor Who Series 2 assures that it will be a hot seller as well.

Featuring more stills from the BBC archives, this full-colour 110 card set further explores the many strange adventures of Doctor Who.

EXCLUSIVE TO READERS

WITH NEXT ISSUE (No. 221)

FREE Collectable Promotional Set

A chance to get a sneak preview of **Series 2.** Not available through normal retail outlets this limited edition 3 card set plus news and details of how you can get your ***Full Set*** and the ***Embossed Collector's Album*** (holds Series 1 & 2). Special introductory prices will be available exclusively to ***Doctor Who Magazine*** readers. For information ring the ***Hotline (0497) 847538.***

DOCTOR WHO™ TRADING CARDS series 2

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"You know, it's incredible," muttered John Friedlander, puffing clouds of pipe smoke at me. "Some of these people have been asking me questions about programmes even I'd forgotten about!" The veteran special effects expert was simply one of many old hands propping up the bar at the recent Dreamwatch convention. Along with former colleagues such as David Maloney and Philip Hinchcliffe, both attending their first convention, Friedlander was expressing pleasant surprise and quiet bemusement at attendees' keen interest in *Doctor Who's* past. This is, however, of course what conventions are all about. Or at least it was, until recently.

Dreamwatch added a whole new dimension to the convention experience. While the past was celebrated in entertaining style, the event also provided attendees with a rare occurrence for *Doctor Who* enthusiasts – something new. Spread across two days and three episodes, *Shakedown – Return of the Sontarans* proved to be the highlight of the weekend. While undeniably flawed, the production stands as probably the finest of the recent crop of spin-off videos. Criticisms of such efforts are all-too-easy, and comparison is pointless in the face of readily available sci-fi movies and *Doctor Who* episodes. It is, however, worth noting the way *Shakedown* adeptly captured the atmosphere of classic *Doctor Who*. It is also worth applauding the ingenuity and sheer scale of achievement displayed by producers Mark Ayres and Gary Leigh, and director Kevin Davies. The convention and the video combined to comprise the best blend yet of old and new *Doctor Who*.

Here at Doctor Who Magazine old and new have also been mixed with a new recipe. Joining Gary Russell and myself are Gary Gilbert as our new regular designer and Warwick Gray as Assistant Editor. New blood brings fresh ideas and you'll doubtless have noticed that some of these have already been implemented with a new look to see us into the *next* fifteen years. In case you're wondering what happened to our erstwhile designer, Peri Godbold has waved a tearful farewell to *Doctor Who* and joined me on our latest project, *Hammer Horror*.

Happening at a newstand near you . . .

Marcus

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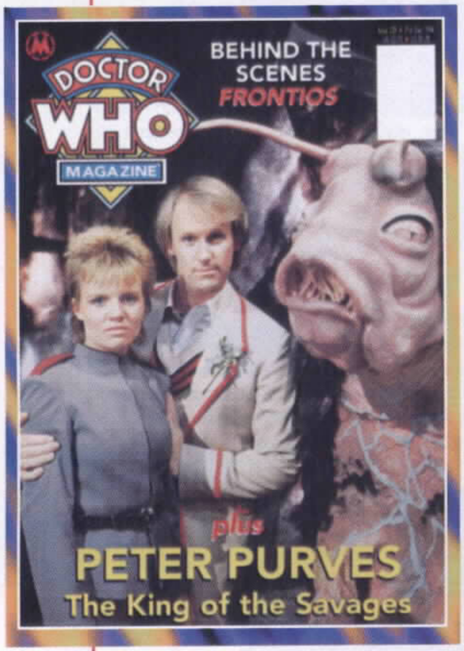

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Editorial: **Marcus Hearn & Gary Russell.**
Assistant Editor: **Warwick Gray.**
Design: **Gary Gilbert & Paul Vyse.**
Production: **Mark Irvine & Irfan Yunis.**

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England.** Entries must arrive by second post on 22nd January 1995.

Thanks this issue to: **Mark Ayres, Wiiliam Lucas, Peter Purves, Walter Randall, the National Viewers and Listeners' Association, Virgin Publishing, BBC Video, Anthony MacKay, Martin Wiggins.**

For details of current subscription rates, see page 41.

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ABC
CONSUMER PRESS

Gallifrey Guardian

History Secure

Reliable BBC sources have stated that a large amount of time has been spent with Amblin production personnel concerning the continuity between the proposed new Amblin/Universal *Doctor Who* series and the original BBC version. We understand that while the pilot episode will not follow on directly from the final BBC story *Survival*, the show's history will not be forgotten and new episodes will fit in with what has gone before. Previous reports of the pilot being a prequel to the original series depicting a youthful Doctor escaping Gallifrey seem to be mistaken.

It appears that filming will be mainly concentrated in the United States, but the series could be made "All over," according to Tony Greenwood of BBC Worldwide. "After all, Gallifrey is hardly in England." He confirmed previous reports that the lead actor in the new series would definitely be British and stressed that the BBC would remain heavily involved in *Doctor Who*'s future.

Vulcan Time Lords?

Barry Letts and Terrance Dicks met with Leonard Nimoy earlier this year to discuss the then-proposed *Doctor Who* film. Nimoy was keen to have Letts and Dicks involved in the project as advisors and reportedly told them that if no-one suitable presented themselves soon, he might play the Doctor himself!

Cosmic Relief

The *Cosmic Relief* fanzine in aid of the Rwandan refugees has now sold out. At the time of going to press, the final amount raised was not yet available due to additional fundraising at October's Dreamwatch convention. In the meantime, co-editor Nick Pegg has asked **Doctor Who Magazine** to thank all the readers who donated to the appeal, and adds "Unfortunately, we have one or two orders which arrived after *Cosmic Relief* had sold out. Anyone who has not received a copy can reclaim their cheque by sending a SAE to *Cosmic Relief*, 39 Mount Ephraim Rd, London, SW16 1LP. Alternatively, we will be happy to add your cheques to Oxfam's appeal, but only after receiving your written permission to the same address. Otherwise cheques will be destroyed after three months."

Oxfam are delighted with the success of the project – the total amount raised will be announced in **DWM** 221.

Events

Jon Pertwee will be signing autographs and giving a short talk on Saturday 17th December at Collectors World's Sci-Fi and Comic Fair at the Central Club, 16/22 Great Russell St, London WC1. Fans of fantasy films, television and comics should be kept happy, with thousands of posters, stills, videos, comics, trading cards and much more besides on offer. Daleks, Cybermen and Sea Devils will also be putting in appearances. The fair runs from 11.00am to 4.00pm. For further information call 081 523 1074.

The Who Shop is materialising in Liverpool for six weeks, from Saturday 21st November to Wednesday 4th January, 1995 at special invitation of the Albert Dock Development. The shop will be on the Dock itself, and will be a sponsor for the Roy Castle Liverpool Appeal – a charity raising funds for cancer research and to help with the hospitalisation of children with cancer. Elisabeth Sladen will be making an appearance, with other guests soon to be announced. For further details contact The Who Shop's London HQ on 081 471 2356.

PanoptiCon '93 Tapes Offer

Dominitemporal Services Limited have produced four video tapes showcasing the highlights of the giant Thirtieth Anniversary PanoptiCon convention held in 1993. The tapes are titled *Highlights Part One* (interviews with Sixties companions Carole Ann Ford, William Russell, Michael Craze and Anneke Wills amongst many others), *Highlights Part Two* (including Lalla Ward, Mary Tamm, Colin Baker and Nicola Bryant), *Tom Baker Live* (Tom Baker on stage for a solo show) and *Four Doctors Live* (Colin Baker, Sylvester McCoy, Peter Davison and Jon Pertwee together on stage). The tapes retail at £16.99 each, but a special offer exclusive to **Doctor Who Magazine** will provide you with all four tapes for £60.00 (including p&p). This offer lasts until 31st December 1994, and the address to send your cheques is: PanoptiCon '93 Tapes Offer, Dominitemporal Services Limited, PO Box 357, London SW19 8BT.

PANOPTICON '93
THIRTY YEARS OF A TIME LORD
FOUR
DOCTORS
live

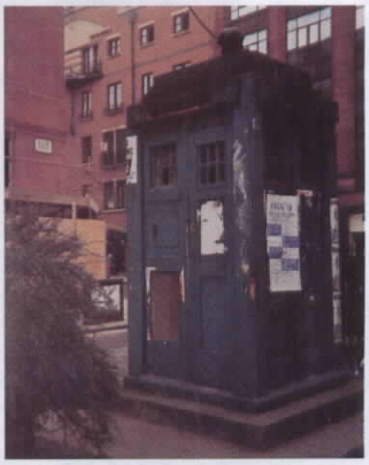
Doctor Who Phonecards

Jonder International Promotions plan to issue a series of *Doctor Who*-based British Telecom phonecards. These will be issued with a laminated information sheet with each card. The cards will retail at £7.50, but Jonder plans to offer special discounts to **DWM** readers and members of *Doctor Who* fan clubs worldwide. More information on this intriguing new piece of merchandise next issue.

BT
Phonecard

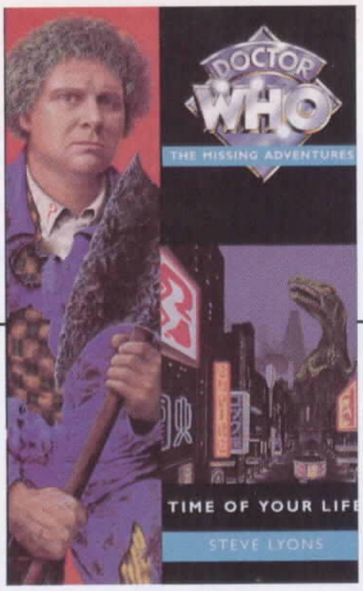
TARDIS Maintenance

In an effort to boost Glasgow's bid for the title of Britain's City of Architecture and Design in 1999, work has begun on renovating some of the city's eight disused police boxes.



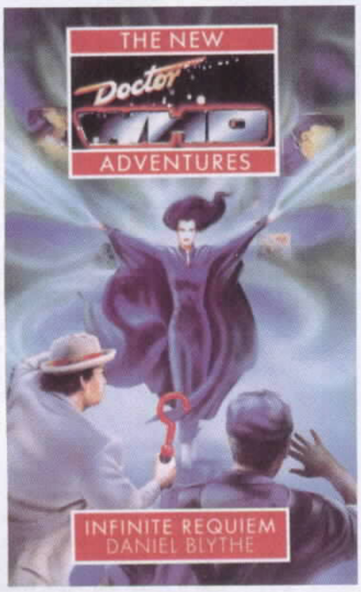
The project is being supported by Glasgow City Council and Strathclyde Region. The restoration work is being supervised by the Glasgow Building Preservation Trust who were alerted by the Strathclyde *Doctor Who* Society about the danger of the boxes disappearing forever.

News item and photograph by Scott Montgomery.


DOCTOR WHO
THE MISSING ADVENTURES
TIME OF YOUR LIFE
STEVE LYONS

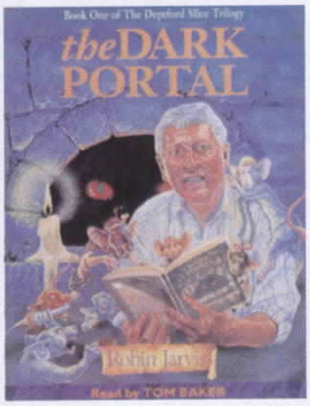
Publishing News

Virgin Publishing has announced some additions to their 1995 *New Adventures* schedule. Making his *New Adventures* debut is Dave Stone with *Sky Pirates!* (July), followed by Gareth Roberts' *Zamper* (Aug), *Toy Solstice* by Paul Leonard (Sep), *Head Games* (not *Headcase* as reported last issue) by Steve Lyons (Oct) and *The Also People* by Ben Aaronovitch (Nov). Cover designs for forthcoming offerings from the *New* and *Missing Adventures* stables are featured above.


THE NEW
Doctor Who
ADVENTURES
INFINITE REQUIEM
DANIEL BLYTHE

Competition

Robin Jarvis' best-selling fantasy novel *The Dark Portal* has been adapted into a spoken-word double-audio tape, narrated by Tom Baker. This dramatic tale set in the sewers of London is now on offer for ten lucky winners in the first of this issue's competitions. Just write in and tell us what type of oversized mammal the Fourth Doctor encountered in a sewer in *The Talons of Weng-Chiang*. Send your answers on a postcard or back of a sealed envelope, marking it to PORTAL POSERS. Usual Marvel competition rules apply.


Book One of The Deptford Mice Trilogy
the DARK PORTAL
Robin Jarvis
Read by TOM BAKER

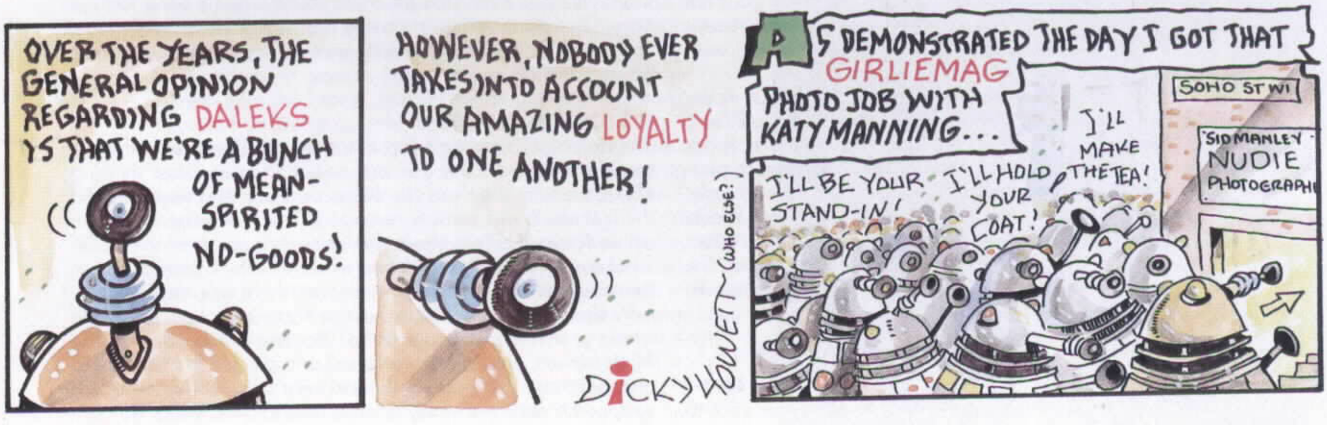
Shakedown – Return of the Sontarans is our next freebie up for grabs. Dreamwatch Media have donated special copies of this exciting new tape, all signed by the cast, for five lucky winners. The production stars Brian Croucher and Jan Chappell amongst a host of *Doctor Who* luminaries. Simply tell us the names of the characters Croucher and Chappell played in another famous BBC television science-fiction series. Send your answers to us at SONTARAN SPOILS. Usual rules apply.

Dominitemporal Services have supplied us with five sets of their four-tape *PanoptiCon Highlights* video tapes (see the earlier article for details). This comprehensive record of PanoptiCon '93 can be yours . . . Just tell us in which *Doctor Who* story was the Panopticon of Gallifrey first mentioned. Send your answers on a postcard or back of a sealed envelope, marking it to CONVENTION CUTIES. You guessed it, usual Marvel competition rules apply here too.

But wait, there's more . . . Alpha Marketing have donated a unique jigsaw for this issue's final competition. Our special prize is identical to the thousand-piece double-sided jigsaw currently on sale except, as a unique prototype, our competition prize has the front illustration printed on both sides. Alpha Marketing will also specially mount the jigsaw in a frame for the winner. To be in with a chance of winning this unique collector's item simply tell us in which *Doctor Who* story the Doctor had to 're-assemble' the pieces of his companion using a giant jigsaw. Send your answers to us at DOCTOR WHO JIGSAW COMPETITION. Uncharacteristically literal, we know, but it's getting late and all this punning wears you out. Oh, and of course the usual rules apply.

Those interested in bidding for the other three prototype jigsaws, each of which is unique, should contact Alpha Marketing at The Old Bakery, High Street, Kinver, Near Stourbridge, West Midlands DY7 6HL. Their telephone number is (0384) 877006. All proceeds from the informal auction will be donated to charity. ●

Doctor Who? by Tim Quinn and Dicky Howett


OVER THE YEARS, THE GENERAL OPINION REGARDING DALEKS IS THAT WE'RE A BUNCH OF MEAN-SPIRITED NO-GOODS!
HOWEVER, NOBODY EVER TAKES INTO ACCOUNT OUR AMAZING LOYALTY TO ONE ANOTHER!
DICKY HOWETT (WHO ELSE?)
AS DEMONSTRATED THE DAY I GOT THAT GIRLIEMAG PHOTO JOB WITH KATY MANNING...
SOHO ST W1
SID MANLEY NUDIE PHOTOGRAPHI
I'LL BE YOUR STAND-IN!
I'LL HOLD YOUR COAT!
I'LL MAKE THE TEA!

King of the Savages

Peter Purves, who played space pilot Steven Taylor in the mid-Sixties, has long been one of the few *Doctor Who* regulars who rarely spoke about the show. That changed when, earlier this year, he attended his first *Who* convention, *Manopticon 3*. More recently, he talked to Steve Lyons and Chris Howarth at his home, a beautiful sixteenth century rectory near Northampton.

Peter Purves' first acting work came at the age of seventeen. "I went to the local repertory theatre in Barrow-in-Furness and did an audition. I just 'phoned and said 'Can I audition?' and they said 'Yes', which surprised me. They cast me in a couple of plays and paid me some money – five and a half quid for the first one, *The Rain Maker*, in which I was the sheriff."

Acting had always been an ambition. "We did school plays every year, and perhaps I was good or I was the teacher's favourite or something, because I always got good parts. It just gives you the bug! I went to college then and trained as an English and Maths teacher, then I thought I might as well get the qualifications for full so I went and taught for a year in Hackney. Then I started wearing out shoe leather trying to track down agents and get someone to show an interest in me, which they didn't. I can't remember quite how it happened, but I got back to my flat one day and there was a telegram saying 'If you're serious, there's a job for you back in Barrow-in-Furness.' So I went back as their juvenile lead between '61 and '63."

©Photo BBC Video

More theatre followed, including a stint in the chorus at the Palladium and eventually television work in shows such as *Z Cars, Gideon's Way* and *The Saint*. "Then I got a lead in a play about Blackpool – I'm from Blackpool, anyway – playing a beach photographer. That was reasonably successful, it got nice reviews, and it was my first leading part on television. It was also Nicola Pagett's first leading part: we played opposite each other. When that was shown, I got another lead in a one-off called *The Villains*. Then I literally couldn't get a job, no-one wanted to know at all."

BUTTERFLIES

It was then that *Doctor Who* first reared its head. "Richard Martin was directing a serial about butterflies [*The Web Planet*] and they wanted actors who could 'move'. I thought 'Well I've done that at the Palladium, I can't dance but at least I can move a bit' – which I can't really, I'm totally three-legged! He saw me for that, but he said 'No, a part in this, it's not worth it, you're much better than that.'

I said 'That's very nice, but actually I'm desperately broke, I need a job.' He didn't give me a job, but he said he would remember me and as luck would have it, he did. When he was doing *The Chase*, he cast me as the hillbilly, Morton Dill. I've no idea whether it was good, bad or indifferent, but it got me a part so it can't have been that bad! I hope it was funny, but whether or not it was . . .

"When we finished recording, Verity Lambert and Dennis Spooner – the producer and her story editor – came over and said 'Come and join us for a drink over in the pub.' We went over and they bought me a drink and said 'Look, you know that Jackie Hill and Bill Russell are leaving, would you be interested in taking over?' The rest is history, that's how it happened. That was episode three of six, and I appeared [as Steven] in the sixth episode. I don't know why they left it so late – I'm not party to any inside information on this, so I couldn't tell you – but we were literally talking about two recording weeks in between not knowing who was going to take over and me taking over. It seems a bit lax!"

Three weeks it may have been, but it was time enough for Peter to grow a beard for the part. "My hair grows very fast. I suggested the beard. I said 'He's lost on this planet, let's make him look really scruffy'." On the character of Steven, he admits: "It was all right. I felt I was badly done by because the original concept never really happened after the first serial, which was that he was a foil for the Doctor. He was clever enough to argue the toss with him because he'd been a space pilot, there were technical things he'd know and he would have some input, and that never really developed. He just ended up being slightly bolshy for a couple of episodes and then disappeared into the norm of being a Doctor's companion who does sod all, except occasionally like in *The Celestial Toymaker*."

Peter cites *Toymaker* as his favourite story. "It was a bit like *The Crystal Maze*. It's that concept really, and it was good fun. We had these clowns, Carmen Silvera and Campbell Singer, in control of us whilst Michael Gough forced the Doctor to play the trilogic game. He had to get it right, which of course he did, and I took the actual prop of the game home. And then began many years of bad luck!" We point out that he could sell the game for a fortune now. "The dustbin men probably did! It was beautifully made, and I could still play it. The sequence is very simple, but you've got to concentrate like mad."

HISTORICAL NOTES

The Celestial Toymaker aside, Peter has a preference for the historical adventures over the science-fiction ones. "Just thinking about the way they can do things now and the way they did them then, it was terribly restricted. The sets were small – a whole scene of a Paris street was a tiny little corner of the studio – but somehow it worked. It was effective. I think possibly it was because that was the style of it anyway, there was very little outside filming. We only filmed about three or four days in the whole year I was in *Doctor Who*. We filmed two days for *The Myth Makers*, and I think we filmed one day for the Chumblies one, but most of them were done in the studio in little cardboard sets, which were extremely good but very small. It was 'Run five

Above: The historical setting of *The Massacre of St Bartholomew's Eve* saw Steven Taylor in slightly more sensible clothing than his and Dodo's 'fab gear' in *The Celestial Toymaker*, **below right.**

times down this corridor, in different aspects!" Of *The Myth Makers* filming, he recalls: "It was on a beach. It was supposed to be where we'd just landed. I had a sword fight with Barrie Ingham, which I didn't lose but I didn't necessarily win. I was quite heroic."

> **"Just thinking about the way they can do things now and the way they did them then, it was terribly restricted."**

The Gunfighters, despite its historical setting, didn't go down as well with Peter. "I hated that. It was a crummy script. It was supposed to be funny, but I never thought so." Peter laughs when he's reminded of his musical contribution. Although he had sung professionally before, he wasn't keen on *The Ballad of the Last Chance Saloon*. "They didn't give me much opportunity really. It wasn't in my key at all; I said 'I can't sing this,' and they didn't understand what I was on about. I said 'Well, you have different keys in music and this is not in my key, I can't get anything out of it.' For some reason Rex Tucker, the director, took against me. I didn't have cross words with him – I think he just thought I was a lousy actor or something. So that was a very odd one to work on. I liked the other actors, there were some nice guys in there. Shane Rimmer, William Hurndell . . ."

Returning to science-fiction, Peter worked more than most people with the Daleks, then at the height of their considerable fame. Of his first encounter, he remembers little. "In *The Chase*, I was too concerned with getting it right, doing what I was doing. I wasn't really aware of them, and so it seemed like they were very new to me when we did the big twelve-parter [*The Daleks' Master Plan*]." He has no time for the creatures. "I find them tedious in the extreme, I always have done. Their first appearance on the box was terrific, but then they came back and they came back . . . The second time they were all right, the third time it was getting to be a bore, the fourth time it was a terrible bore – which I think was *The Chase*, that might have been the fifth." He is surprised to learn that it was only the third. "As early as that? It just shows how quickly tedium sets in, doesn't it? And then we did that twelve-parter, and just rehearsing with the damn things . . . no, I have no liking for the Daleks. The first mechanical things we had were the Chumblies. I can't remember what the story was called [*Galaxy 4*], but it was directed by Derek Martinus. That was a huge cock-up as a script, because the storyline had originally involved Jackie Hill as Barbara being kidnapped and not being able to defeat these Amazons, and it was a bit pathetic when it was me there and unable to do anything instead. It wasn't William Emms' fault, who wrote it, because he had not been told that Jackie and Bill were leaving. He wrote the storyline for them and suddenly it was all change. I don't know why they leave these things to the last minute."

MISSION TO NOWHERE

Not surprisingly, he has less recall of *Mission to the Unknown*, in which none of the regular actors appeared. "I think they made it during the break. That rings a bell – that it was made before we came back. But I never saw these things. Invariably on a Saturday I was out; I might be opening a fete, that sort of thing, so I hardly saw the episodes." Peter stresses that he didn't deliberately avoid the show. "But there weren't video recorders then, so if you missed it, you missed it." Did he make many personal appearances on the strength of the programme? "Oh yes, success breeds success in that respect!"

That wasn't the only factor which made *Doctor Who* a full-time job. "I think we did thirty-six a year, then you had three months out, then you were back in again, it was a much more consecutive operation. So I did a year, which was good going for the companions." Indeed, Steven saw out several other companions, including the short-lived Sara Kingdom and Katarina. "Jean [Marsh] did eight weeks and she was never going to do more than that. She was brought in to be killed off, really." Adrienne Hill's character, however, was intended as a regular. "She thought so anyway, I think. She was surprised that Katarina died in the fourth episode, together with Nick Courtney who later played the Brigadier."

This treatment of the regulars is something of a sore point. Of Maureen O'Brien, who played Vicki, Peter recalls: "We had a summer break and then came back and did the Trojan War story, and halfway through that she was told they weren't renewing her contract. She'd been away for a holiday, spent all her money and come back confidently expecting to carry on working in the show, and at a fortnight's notice they threw her out. I've never, ever, come to terms with the way they treat people in television. It's not right. They shouldn't do it, they shouldn't be allowed to."

"The first mechanical things we had were the Chumblies," says Peter. They were the servants of the "Amazon" Drahvins in *Galaxy 4*. Photo © BBC.

No reasons were given for Maureen's abrupt dismissal. "She was staggered. I think she was treated abysmally – all of us were! The same thing happened to me. I was given three weeks notice: 'We're not renewing your contract.' 'What have I done?' 'Oh, nothing, it's just our policy.' And that was Innes Lloyd, who I respected immensely!"

Peter's swan-song came in *The Savages.* "Chris Barry directed that. I've used him with my production company – he's directed for me a couple of times, and strangely enough we were talking about it the other day. Neither of us really remembered it very well. We remembered the girl, Clare Jenkins, great legs! But I remember very little, except that I ended up being king of this planet. I thought recently that it would be a good storyline to bring back. Land them back on the planet and see what had happened. I think he would have become a fascist dictator fairly quickly and had millions of concubines. If they all looked like Clare Jenkins, it would have been a perfectly reasonable thing to do!"

Given the short notice of his departure, was the script written with that ending in mind? "I think that script [for Episode 4] had still to be written. I don't recall that I knew until we started rehearsing the serial, but I would have thought the producers knew perfectly well, they just had not told me." Would he have stayed much longer? "Certainly for another year, given a chance, because I was enjoying it! Although the character didn't always appear, there were some good things in it. It was good work and it was very popular. You don't want to leave a popular show, you're stupid if you do. It would have made no difference to my future career if I'd have stayed another year, because I was of no use to television after that for eighteen months anyway, because I was too recognisable from *Doctor Who.*" He did get to meet his replacement, Michael Craze. "Nice guy, I remember Mike well, I knew him socially. His ex-wife, Eddie [Edwina Craze], worked on *Doctor Who* as production assistant at the time. I think we'd been to dinner with her and of course he was there."

As for the Doctor himself, Peter enjoyed working with William Hartnell. I got on very well with him. I know a lot of people didn't, but I always talk as I find and he was never a problem with me. He was always most charming and friendly, he got on well with me and my wife and he thought my kids were nice. He came round to the house several times, invariably took me out to lunch a couple of times a week and I managed to reciprocate dinner occasionally. He was just extremely friendly and nice. He was cantankerous on the set, but never with me. There were some directors that he didn't take to and fell out with fairly rapidly, and he used to blow up, rant and complain loudly about them."

It has been said that Hartnell gave the impression of *Doctor Who* being his show. "Well, rightly so, I think. Directors are strange animals. I mean, I direct and I know you have your quirks, you always think you can improve things. So if someone like Bill has spent years making the character just so precise – the fact he couldn't remember all his lines is neither here nor there – and someone wants to change it, albeit slightly, he's going to get upset. I remember in *Master Plan*, for example, we were locked out of the TARDIS, and out of nowhere the Doctor had a magic ring and it got us inside. We were actually on the set, there was nothing we could do about it, we just had to get on with it. But he was furious about that . He said 'This is total rubbish, it's a magic show, it's nothing to do with *Doctor Who*' and to a certain extent he was right."

AFTER *WHO*

"I was out of work for about eighteen months before I got *Blue Peter* [the BBC children's magazine programme], it was as simple as that. It came out of nothing. I'd been at the point of not really giving up the business (you never do) but of saying 'This is ridiculous, I can't carry on, I've got to get a proper job'." Peter's new role lasted ten and a half years. "Yes, I think I overstayed by about three years, though it was a good job. It wasn't very lucrative, but it was good. We went to nice places, did nice things and it was always different. I could be filming in Oslo on a Friday, Saturday and Sunday, in the studio on Monday, in Angelsey on Tuesday, and well, it got a bit hectic but it was great." He especially enjoyed the travelling which the programme entailed. "You learn about a place by what it smells like, what it tastes like, what the weather feels like. Everything about it gives you some sort of experience that makes you understand more about it. We filmed in Borneo, in Brunei, in the desert in Morocco. We rode camels in the deepest Sahara, we bathed elephants in the river in Kandy and Ceylon, climbed the pyramids in Yucatan. You name it, I've had some wonderful experiences there." The show also put Peter in a number of exciting situations. "I've climbed mountains and bridges, driven trains, sailed boats, flipped over in helicopters, all sorts of things." He only drew the line at one stunt. "A submarine escape. I'm a good swimmer, but my ears don't like underwater pressure very much. I really suffer and I thought if there's a chance of getting perforated eardrums I don't think I'll bother. John Noakes turned it down as well, surprisingly. Apart from that, I would have done anything I was asked."

> **"This is ridiculous, I can't carry on, I've got to get a proper job."**

Top right: Maureen O'Brien's departure from the series was as abrupt and surprising as Peter Purves' own.

Below: Arguing vith *The Celestial Toymaker*, in a story Peter feels nad a similar concept to *The Crystal Maze*. Photos © BBC.

It was through *Blue Peter* that he appeared in perhaps the most oft-repeated clip on British television – the elephant doing its business on the studio floor. "You can write anything you like about the elephant, I'll agree with it! It was never an out-take, that was live in the studio at Lime Grove, and the news started late because of it." However, Peter wasn't keen on making the change from actor to presenter. "I needed work so I accepted the job, but I'm not sure it was the right thing to do. Financially it was right and it gave me a different career, but I do miss acting. Now there's no way that people see me as an actor. If I appear as a character, the first thing they think is 'Oh, that's Peter Purves', the belief can't be suspended. So as an actor in this country, I'm dead really. If I was brave enough to go to Australia or somewhere else, where people don't know me, I might make a go of it. But then you've got to break new ground, it's difficult, and I don't want to leave all this."

Peter left *Blue Peter* in 1978. "I knew I'd been there too long, and I thought it was time to move on. I've had a reasonably successful ten or twelve years after that. Until 1990, I was still doing about thirty shows a year: *Kickstart*, *Super Dogs*, Crufts coverage and I did a lot of *Blue Peter* special assignments, a sports programme called *Stopwatch*, a holiday ideas programme called *We're Going Places* and a very good word game called *Babble*, which I wish was still going." He formed Purves~Wickes Video Projects in 1984. "We produce training videos and corporate information, even Parliamentary lobby things. It's a time-consuming job when the work's there, but there isn't work there all the time. You've got to persuade clients that your ideas are going to work. It's no different really to the acting business. There's only a finite amount of work and you've got to be in the right place at the right time to get it. I'm not very good at that, I don't like cold-calling on the telephone and persuading people I've got something to sell."

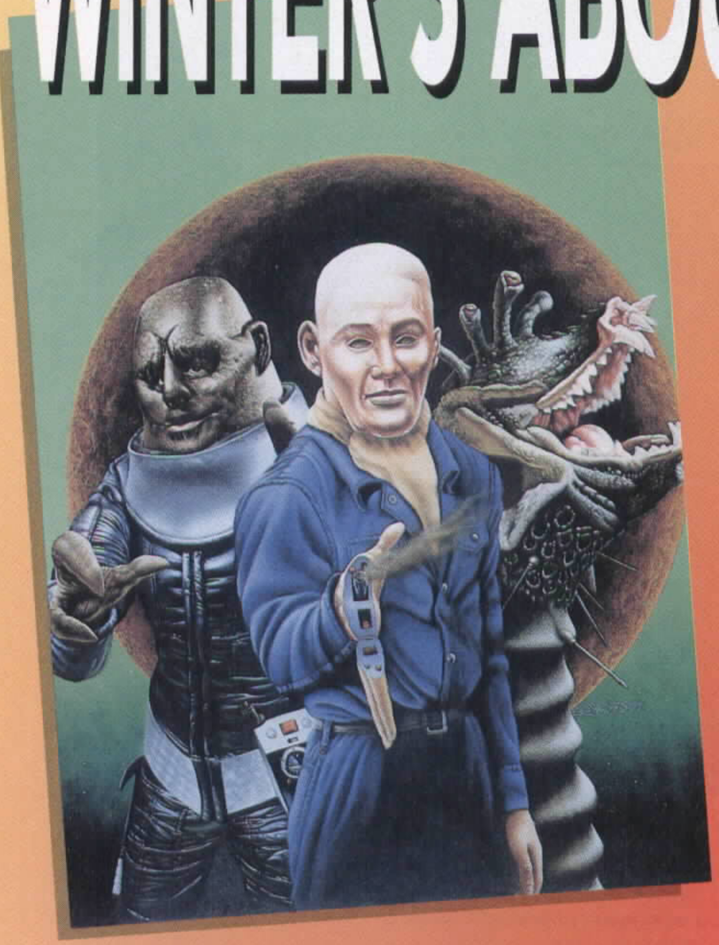
Might he return to acting? "If the opportunity really arose. Strangely enough, I was offered something a couple of weeks ago . They invited me to play the narrator in *The Rocky Horror Show* at Leicester but I don't actually like the show any more. I saw it in its original form and thought it was absolutely brilliant – but that was then, it was very much of its time." If the Doctor did return to the Savages' planet, would he be there? "For that one, yes. And if Steven Spielberg ever considered that I might be reasonable as the Doctor, I would go back! But I can't see myself going back and just playing 'a part', not in *Doctor Who*."

Bearing in mind that Peter Purves has traditionally avoided the *Doctor Who* convention circuit, endless interviews and related aspects, why has he 'broken his silence' recently?

"I ran out of excuses," he claims. "I'm just not interested in the past, that's the way I am. There's no point in it except for what you've learned and for nice memories, and they're not necessarily to share. There are hundreds of marvellous memories, but I don't ever sit down and think 'Wasn't it great when I did so-and-so?' I'm always looking at what might be coming up next, which is far more important."

So what might the future hold? "Who knows? Maybe I'll do something completely different. Write a book or a hugely successful play. I probably won't, though."●

WINTER'S ABOUT TO HEAT UP...



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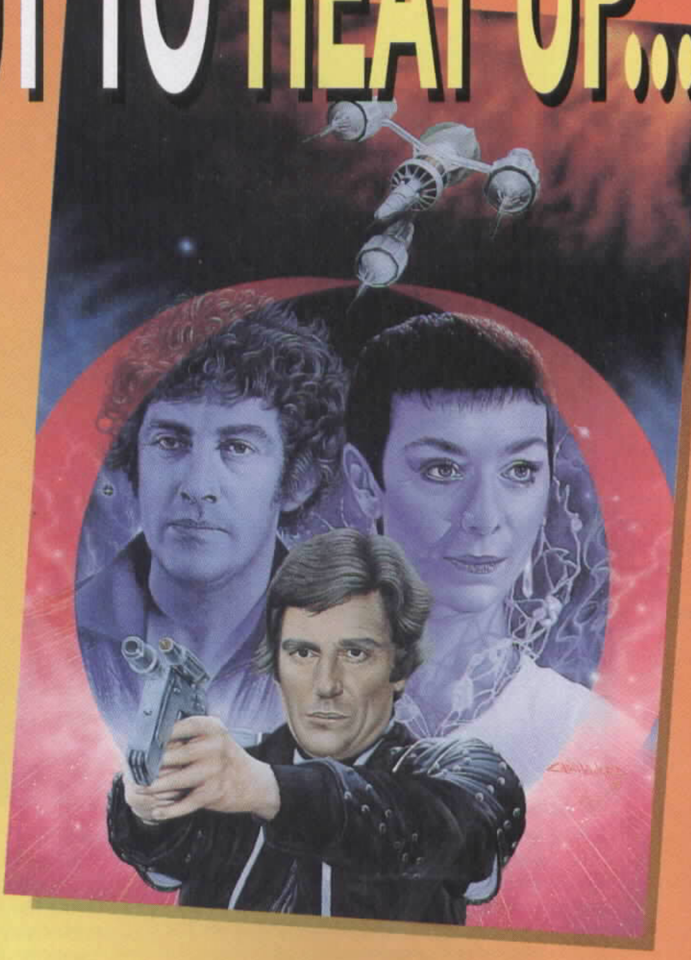

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Mark Ayres

The deserts of Segonax, the gothic mansions of Victorian England and the shadowy gloom of Room Zero have all been enriched by Mark Ayres. One of the last composers, to date, to pick up the baton of *Doctor Who* incidental musician tells Austen Atkinson-Broadbelt how he's carrying it through the Nineties.

Mark Ayres' career as a freelance composer now spans a decade rich with his evocative themes. After graduating from Keele University with a Bachelor of Science in music and electronics, Mark entered the field of television working as a sound engineer. This was a useful stepping stone to his true ambition, to compose original creative music for television. His first commission for television came from the BBC police drama *Rockliffe's Babies*, in 1987. This was quickly followed in 1988 by an offer to create a theme tune for a new documentary series, *North Country*, for Tyne Tees television. Later that year Mark was offered his first opportunity to work on *Doctor Who*. Mark had been a devotee of the good Doctor's adventures for many years and consequently had a sophisticated knowledge of the programme's musical past. This, when combined with a vigorous new approach to incidental music, resulted in his much acclaimed score for *The Greatest Show in the Galaxy*. Despite the constant demand on his talents, he has always found time to work on *Doctor Who*-related products, whether on television, video or CD. With characteristic determination, Mark recently co-produced a *Doctor Who*-inspired drama – *Shakedown: Return of the Sontarans*, working alongside the director of *30 Years in the TARDIS*, Kevin Davies. Mark's success seems to stem from a studious childhood.

"I graduated from Keele in 1982, prior to that I had studied music, taking piano lessons (since the age of seven) and the flute since the age of eleven. Working in music was far from my thoughts back then – I was fascinated by electronics."

This was not difficult to believe, as Mark was sat discussing his life's work surrounded by a seemingly never-ending array of electronics. "I adore gadgets! Douglas Adams says he loves the computer because you can spend days working out a small routine, just to save yourself two seconds! I'm like that. I can waste enormous amounts of time dabbling with gadgets, but it usually pays off in the long-run."

SNARE SAMPLE

A script firmly rooted in the bizarre, rich with weird imagery including murdering clowns, a robotic bus conductor and a punk werewolf, heralded Mark's first foray into the world of *Doctor Who*.

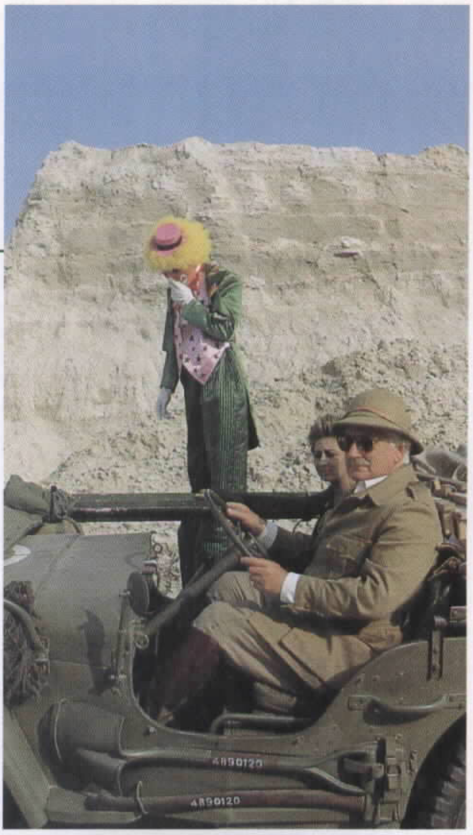
"I hate circuses! So when the producer, John Nathan-Turner, rang up and told me my first story was set in a circus, my heart sound that I actually sampled from a circus was the snare drum, which I used in all the circus stuff. If you look at the circus ring sequences, there are two clowns on the balcony over the backstage entrance, one has a snare drum and the other has a trumpet. I borrowed that snare drum and sampled it, so the snare drum heard in the programme is the actual snare drum that was on the set. I tried to separate the circus music from the incidental score, because the incidental score can't be heard by the characters whilst of course the circus music can. I think the two layers work very well on that story.

"Back then (1988) my studio was largely based around the Roland D50 synthesiser which was still pretty new at that time and a Roland S550 sampler. The bus conductor's atmosphere was an orchestral stab which I distorted and the sound for Mags was a sample of me blowing into a microphone, whilst the weird bell sounds were generated by the D50. So the music for *Greatest Show* was quite a mixture.

"I can waste enormous amounts of time dabbling with gadgets, but it usually pays off in the long-run."

"There can occasionally be a clash between special sounds and incidental music on *Doctor Who*. The only time that happened to me was over the 'eyes of the gods' sequence in Part Four of *The Greatest Show in the Galaxy*. I thought that I should create the atmosphere for that sequence. Unfortunately the special sound designer, Dick Mills, thought that he had to do it. So when it came to the dub we had an arguement over who's sound should be in there! But the director, Alan Wareing, decided that even with both tracks the sound still wasn't big enough! I had to go back to my studio and make yet another track. Finally Alan was satisfied – he wanted everything and the kitchen sink in there!

"Alan liked tight cuts between scenes, so there wasn't much room to develop a tune in *The Greatest Show in the Galaxy*. But in *Doctor Who* you have to cut tight. The twenty-five minute format doesn't leave you a lot of time to introduce the episode and develop the action before the cliff-hanger and closing credits are upon you. Sometimes, particularly during the last



Right: *The Greatest Show in the Galaxy* was Mark's first foray into *Doctor Who*. Like Ace in the story, Mark also professes a dislike of circuses. Photo © BBC

through shooting *The Curse of Fenric*, for example, the production assidstant turned to the director, Nick Mallet, and told him that he was twenty-five minutes over. No-one quite believed her but she was right! You also had to cut tight because John Nathan-Turner wanted a fast-moving show.

"The only thing that you did not do, when creating music for *Doctor Who* in the Eighties, was to use real musicians. Basically it all comes down to the budget. There was never enough money for any of the areas of production, let alone music. I know that Dominic Glynn brought in a guitarist for *Survival* and simply didn't tell John until it was done. Similarly Nick Mallet and I wanted to hire a soprano for *The Curse of Fenric*, to enhance the gothic feel.

"I knew that we wouldn't be able to afford an entire choir, but I wanted to use the soprano to sing a few phrases like 'Fenric'. I would have sampled that sound and built it up into a huge choral pagan chant. But we made the mistake of asking John Nathan-Turner and he just said 'No the budget won't stretch to that,' so we had to reach a compromise. resulting in the score being constructed from off-the-shelf samples. That wasn't what I wanted, but I think it still worked.

"The influences behind the *Fenric* score were Stravinsky's *Firebird* and *Rite of Spring* along with Carl Orff's *Carmina Burana*. I wanted a very Russian, pagan, feel and those scores create that sort of atmosphere. I had also just seen the first two *Hellraiser* films and was thoroughly impressed with Christopher Young's music and so I tried to achieve a similar effect in my own way."

"BBC Video were beginning to think about doing extended releases and Nick Mallett was keen to see the lost material from *The Curse of Fenric* re-instated. As so much had been cut out originally, a great deal of restructuring had taken place for the televised version. To replace all of the missing footage would have required a complete re-edit of parts three and four, but BBC Enterprises would not fund that. Almost inevitably they only re-instated around six minutes. I scored bridging pieces of music to fill in the gaps where the new footage had interrupted the original soundtrack. It wasn't easy to do, but it was worth the effort – the finished product is virtually seamless.

Below: Mark in front of the tools of his trade. Photo © ARAB.

"I was working on *Fenric* when John Nathan-Turner commissioned me for *Ghost Light*. It was a very rushed job, because they had transposed the transmission dates. *Ghost Light* was shot last and transmitted second. Normally it takes around two weeks to score a first episode, but I was only given six days to score the first episode.

"Despite a policy of using only electronic music, John's original idea was to use an orchestra for *Ghost Light*, but time and money began to run out. So he had to use an electronic score after all. The director, Alan Wareing, wanted an organ sound for the story, so I suggested using the organ for the scenes in the cellar, for atmosphere. I thought the score for the rest of the house should sound like it was performed by a small chamber orchestra, even though it would be done on synthesisers. Alan agreed, but I had seventeen minutes of music to do for episode one and only six days to do it in. I wasn't happy with it and when it came to the dub John didn't like it either. So I was given another week to re-score part one. In fact I was greatly relieved. I'm still not happy with my score for *Ghost Light*. I just do not have happy memories of that story."

Mark's commitment to *Doctor Who* has been demonstrated through his work producing compact discs for Silva Screen Records and on Reeltime Picture's many *Myth Makers* projects, including the UNIT drama *Wartime* and the nostalgic *The Dæmons* retrospective *Return to Devils End*. More recently Mark has worked alongside director Kevin Davies on the troubled *The Late Show* project *30 Years in the TARDIS*.

"Kevin pitched a lot of ideas to *The Late Show* on how to celebrate the Thirtieth Anniversary of *Doctor Who*. They eventually went with his *30 Years in the TARDIS* documentary idea and five short vignettes to introduce each episode of *Planet of the Daleks*. I created an introductory theme to the five minute documentaries, which was a five second sting containing an element lifted from every broadcast version of the signature tune. I also did an *Antiques Roadshow* style version of the theme and a re-score of my UNIT music from *Wartime* for those five minute shows.

"I was heavily involved in the production of *30 Years* and saw the waste of material and effort when it was re-cut before transmission. Kevin had to fight pretty hard to convince BBC Enterprises to go for an extended release. But I'm sure it was worth it. Kevin has used the sequences he shot, in the form that he wanted them used. They now illustrate a point, instead of just being nice sketches. The opening sequence was lengthened, so as with *The Curse of Fenric*, I wrote some bridging pieces to fill-in the gaps. The sequence featuring the Daleks on Westminster Bridge has changed quite a lot and required a total re-score whilst *The Evil of the Daleks* sketch is now the very last thing on the video. I used my own Dalek theme, which was originally written for a proposed series of animated Dalek adventures about ten years ago, for all the Dalek sequences in *More Than 30 Years in the TARDIS*."

"I dubbed *More Than 30 Years* over a ridiculously long week-

"I just do not have happy memories of *Ghost Light*," ays the composer of the last regular story of *Doctor Who* to be made by the BBC. Photos © BBC Video.

end. It is an hour and a half programme composed of numerous mono and stereo clips. I had to make those sources work together. I started the final mix at eight o'clock one Sunday morning and didn't sleep again until nine o'clock on Tuesday night!"

Mark and Kevin clearly enjoy working together as they recently joined forces with of Dream Watch Productions to produce a new *Doctor Who* related drama *Shakedown: Return of the Sontarans.*

"Kevin Davies and I have talked about doing a film for years, so when Dream Watch Productions agreed to invest in the project Kevin asked me for help. Consequently I became co-producer and technical adviser on the film. It was shot largely on HMS Belfast which became a space racing yacht called the *Tiger Moth*. It also doubles, briefly, as the interior of a Sontaran spaceship. Shooting on board the ship has given us a lot of sound problems. When we went to look round the ship it was very quiet, but when we started filming there were parties of children wandering around and every time the tide went out the ship rubbed against its moorings. So I've got my work cut out for me in post-production. I think that spaceship is going to have a particularly noisy artificial gravity generator!"

"The basic storyline was Kevin's, and it depends upon a threat to the crew within the confined environment of a spaceship. We handed the basic premise over to Terrance Dicks so that he could produce a script. We asked Terrance to write a good traditional *Doctor Who* story, but without the Doctor, and that is exactly what he gave us. We tried to capture the action adventure feel that typified Seventies *Doctor Who*.

"Musically I will try and match the cinematic feel of the project."

"We obtained permission from Robert Holmes estate to use the Sontarans, but we couldn't get permission from the BBC to use the design, although they did agree to us making the film. Consequently we have created a new clone batch of Sontarans, with new uniforms, a different skin colour and slightly different features.

"Musically I will try and match the cinematic feel of the project, as although it was shot on video, we have gone for a film-like look. I would like to give a feel to the music that reflects the heritage of the Sontarans whilst introducing a new style to the music. I have certainly looked over the previous Sontaran stories as part of my research."

Aware that another film-maker, Bill Baggs, was producing *Doctor Who*-related films Mark offered his talents as composer. Bill accepted so Mark created the score for *The Zero Imperative*.

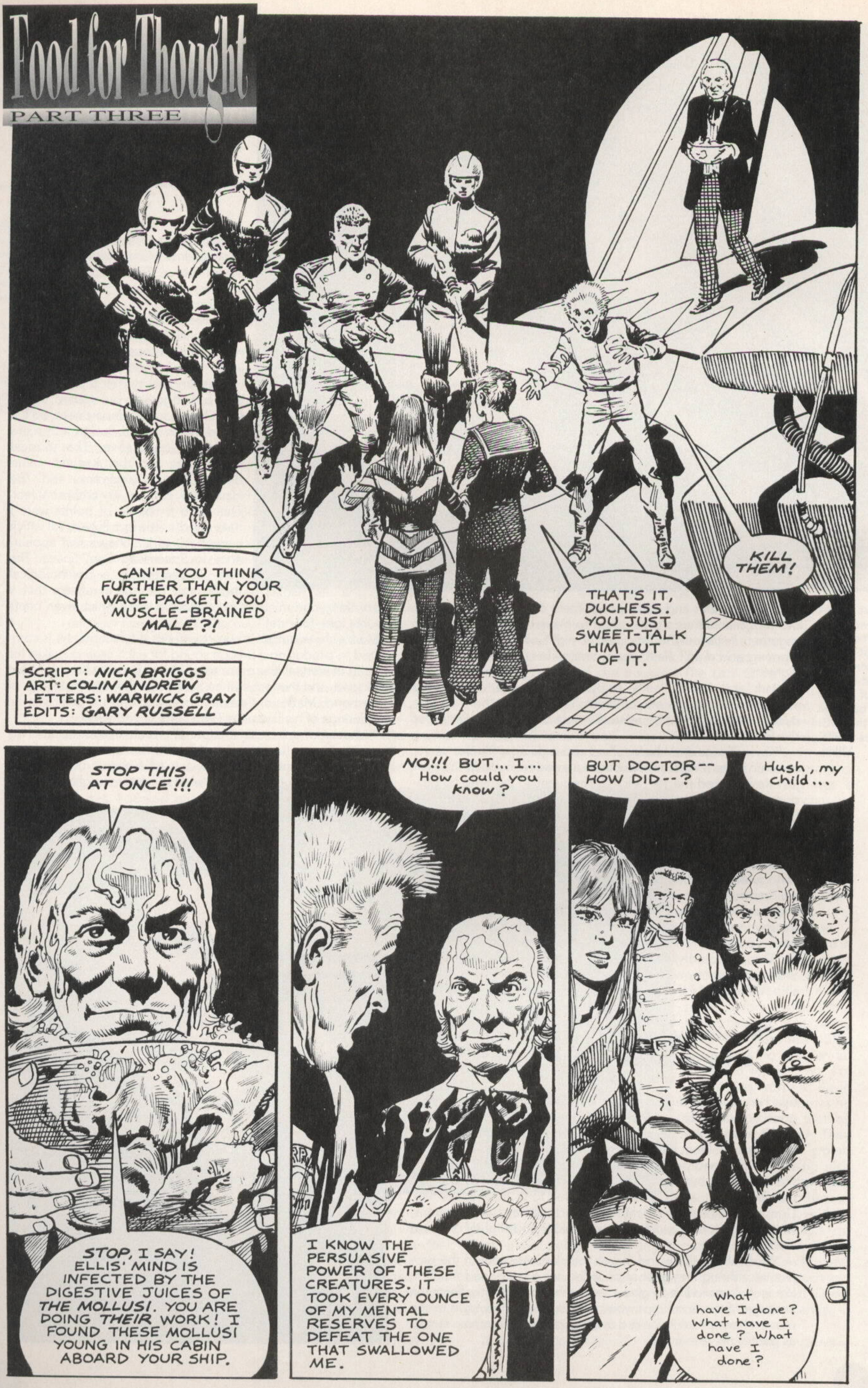
"I met Bill Baggs through a mutual friend, Nick Briggs, whom I've worked with on numerous *Myth Makers* projects. I'd watched Bill's videos with interest and always felt that they were well put together, but lacked something in the sound department. So Bill asked me to sound design and score *The Zero Imperative*. The musical inspirations for this project came directly from *Quatermass* and *The Haunting* – it has a very orchestral feel. There are a couple of points were I have used a little jazz flute motif which harks back to Liz Shaw's first appearance in *Spearhead from Space*. *The Zero Imperative* is a psychological thriller and the score reflects that. I wrote thirty-one minutes of music in a week which even beats *Ghost Light* for rate!'

Mark's sheer output is surprising, but the fact that he is committed to producing a unique sound for each project makes his volume of work all the more astonishing. Despite his significant work load, and the fact that he now bears the responsibilities of fatherhood, Mark's enthusiasm for music and the intergalactic wanderings of his favourite Time Lord, is unbowed.

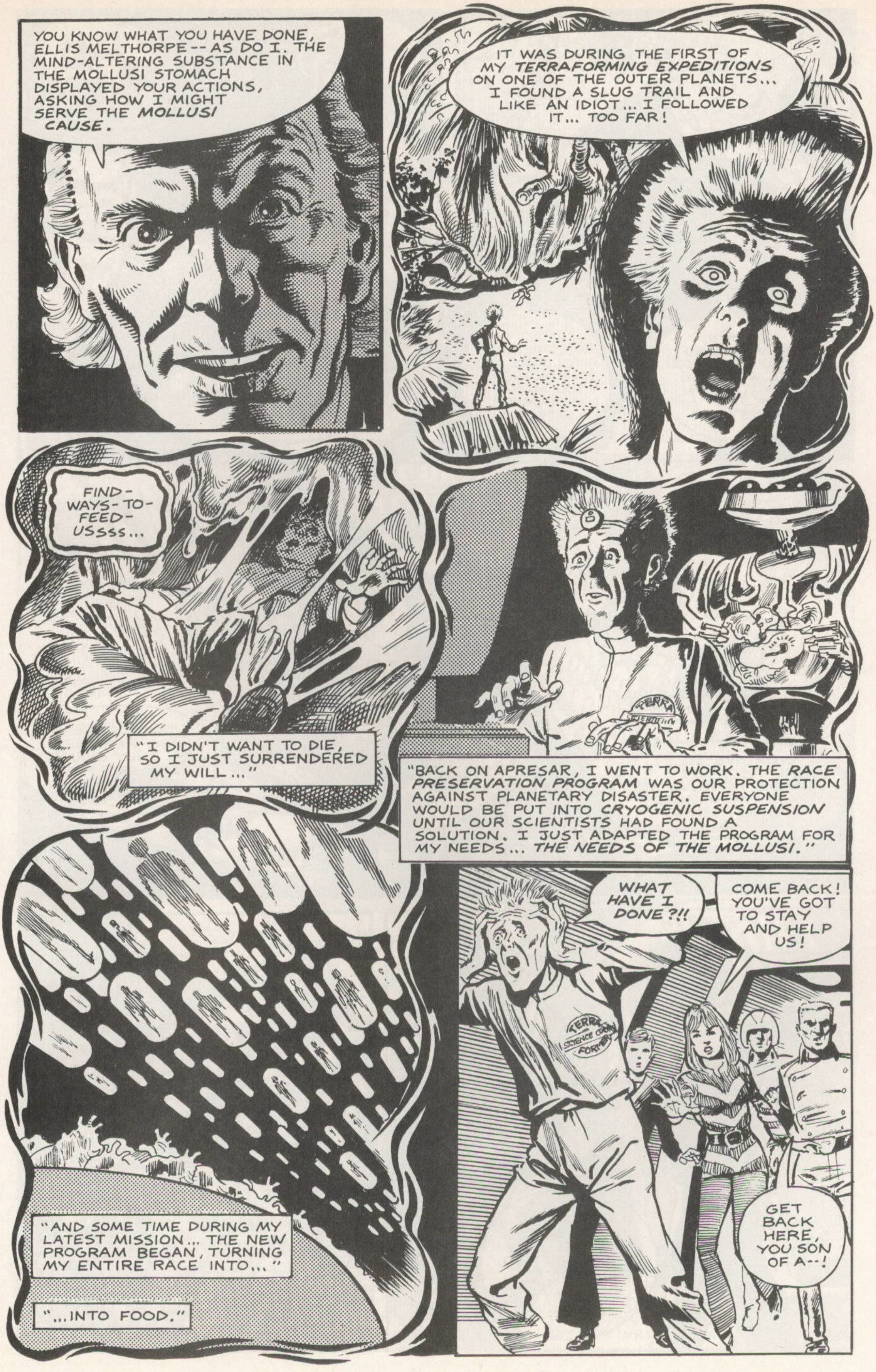
"Whatever happens in the future, I would like to maintain my ties with the world of *Doctor Who*. I'd like to see *Shakedown: Return of the Sontarans* succeed, maybe even grow into a full spin-off series. But who knows what the future might hold." ●

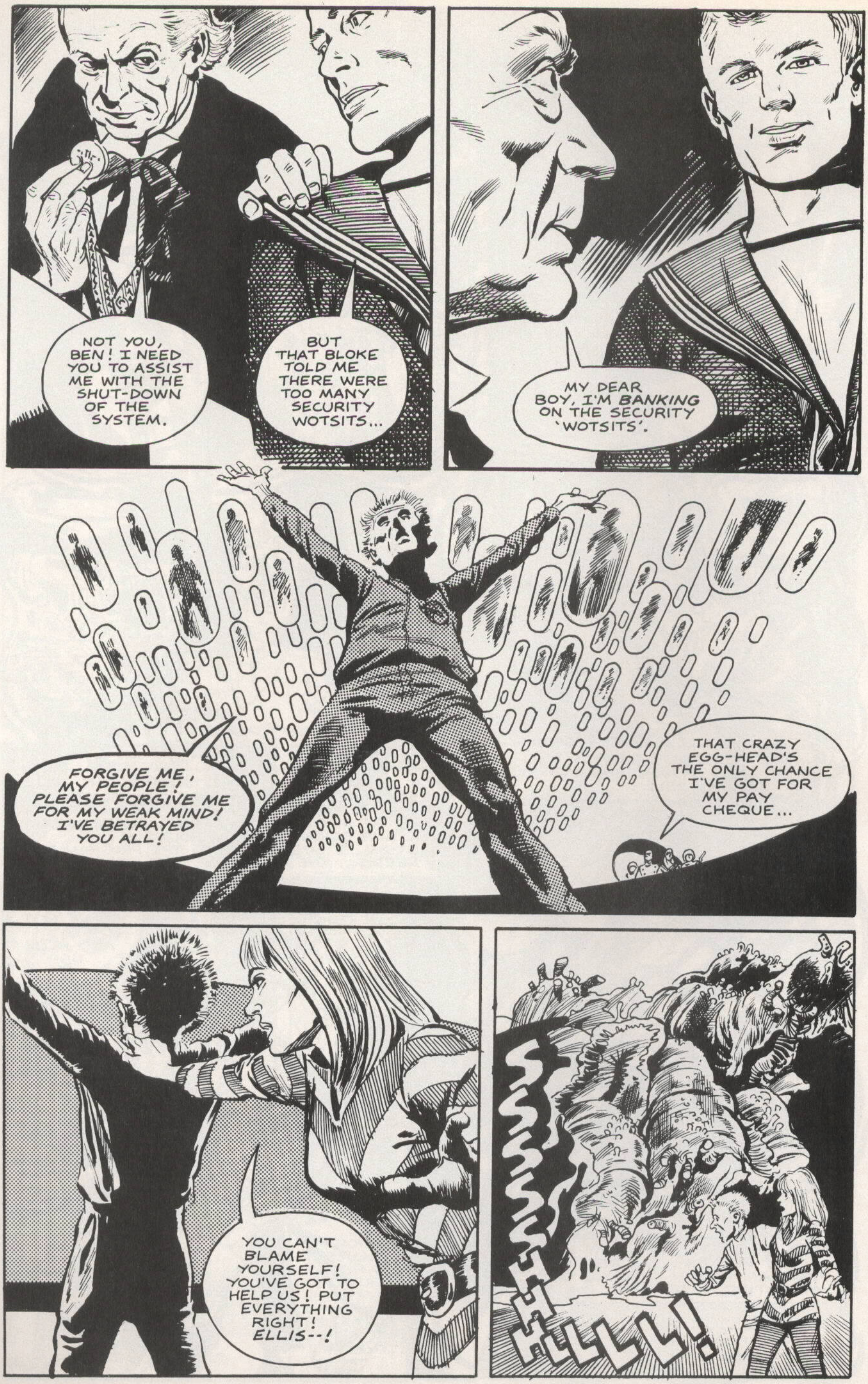
Food for Thought

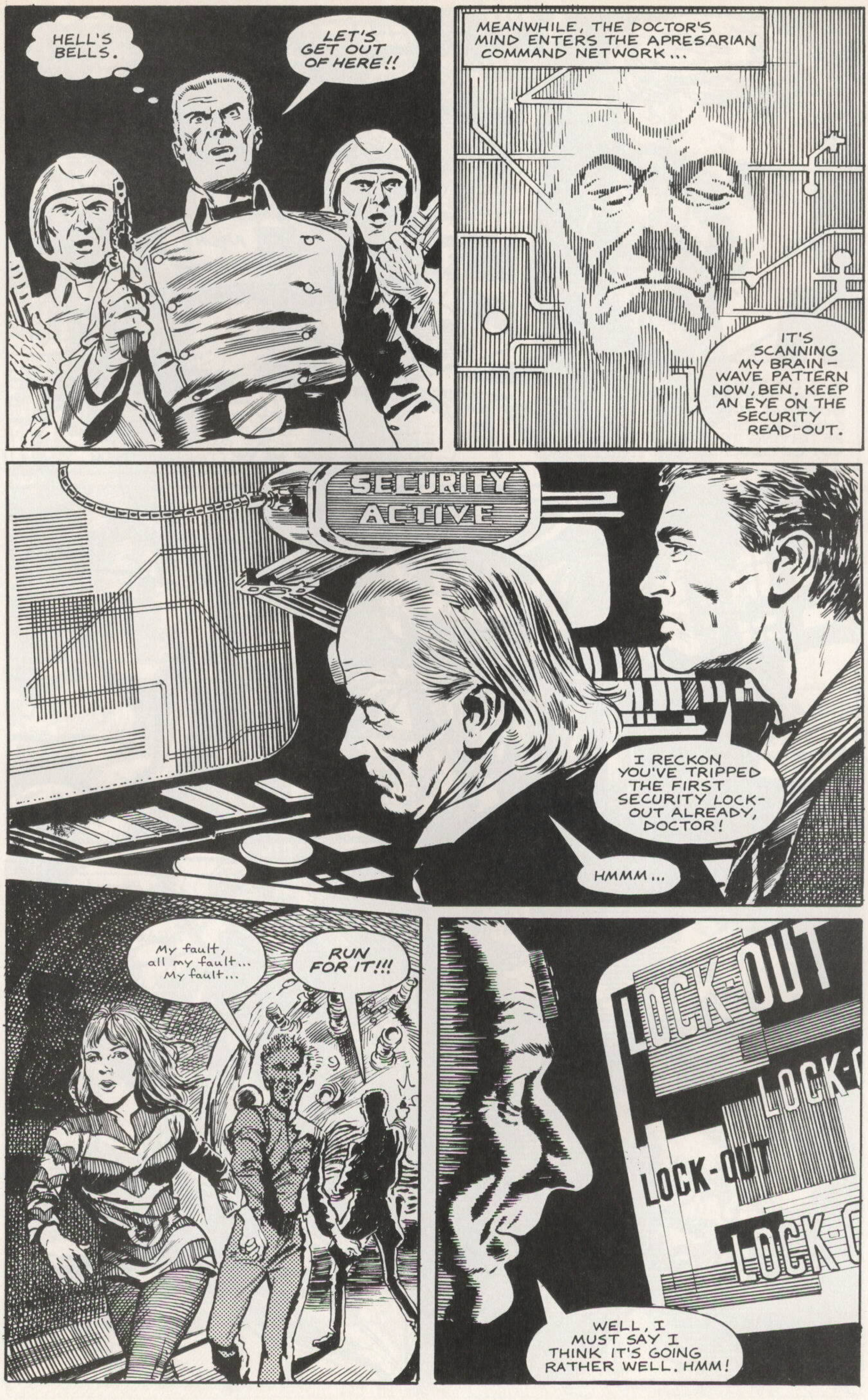
PART THREE

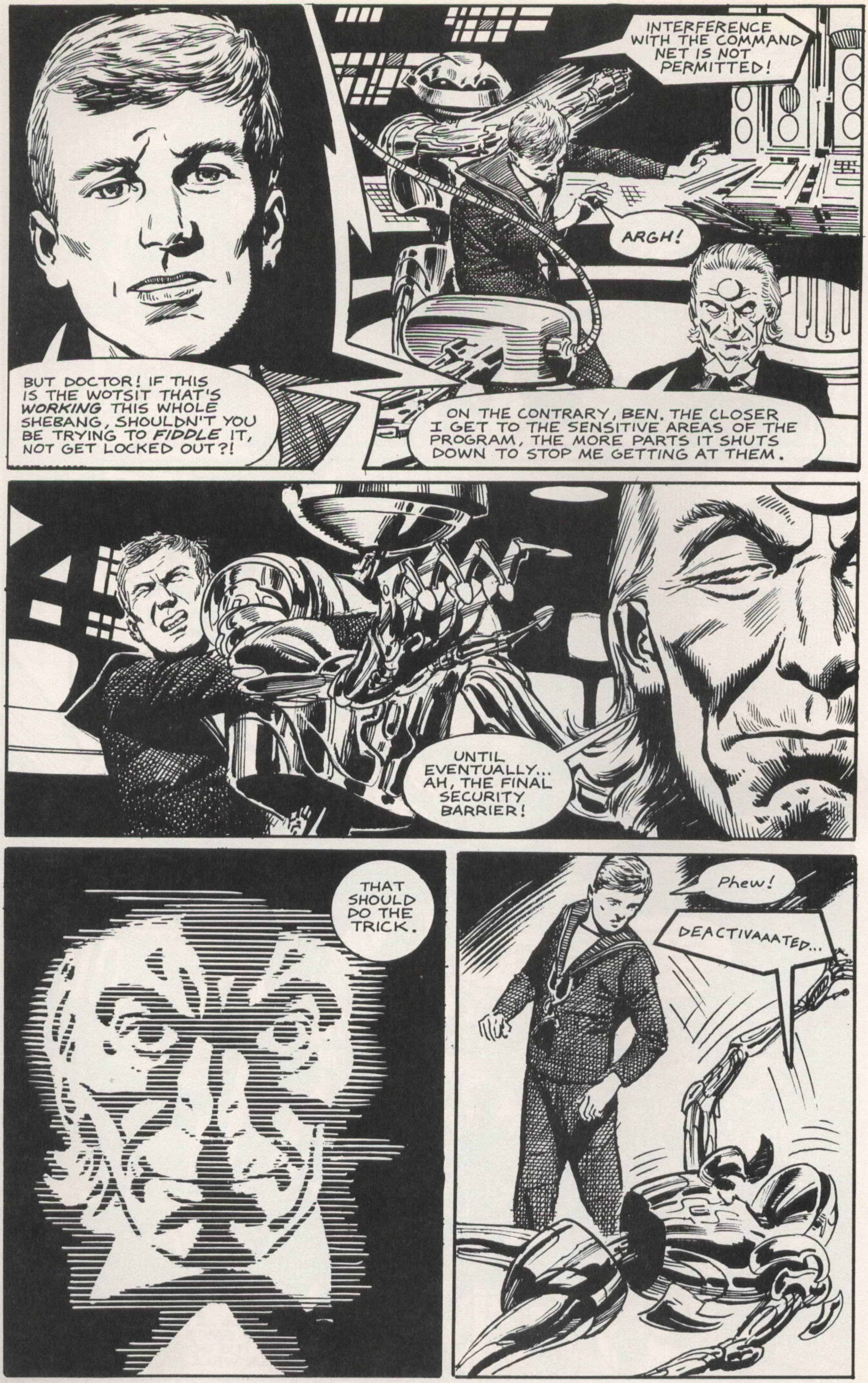

CAN'T YOU THINK FURTHER THAN YOUR WAGE PACKET, YOU MUSCLE-BRAINED *MALE*?!
THAT'S IT, DUCHESS. YOU JUST SWEET-TALK HIM OUT OF IT.
KILL THEM!
STOP THIS AT ONCE!!!
STOP, I SAY! ELLIS' MIND IS INFECTED BY THE DIGESTIVE JUICES OF *THE MOLLUSI*. YOU ARE DOING *THEIR* WORK! I FOUND THESE MOLLUSI YOUNG IN HIS CABIN ABOARD YOUR SHIP.
NO!!! BUT... I... How could you *know*?
I KNOW THE PERSUASIVE POWER OF THESE CREATURES. IT TOOK EVERY OUNCE OF MY MENTAL RESERVES TO DEFEAT THE ONE THAT SWALLOWED ME.
BUT DOCTOR-- HOW DID--?
Hush, my child...
What have I done? What have I done? What have I done?

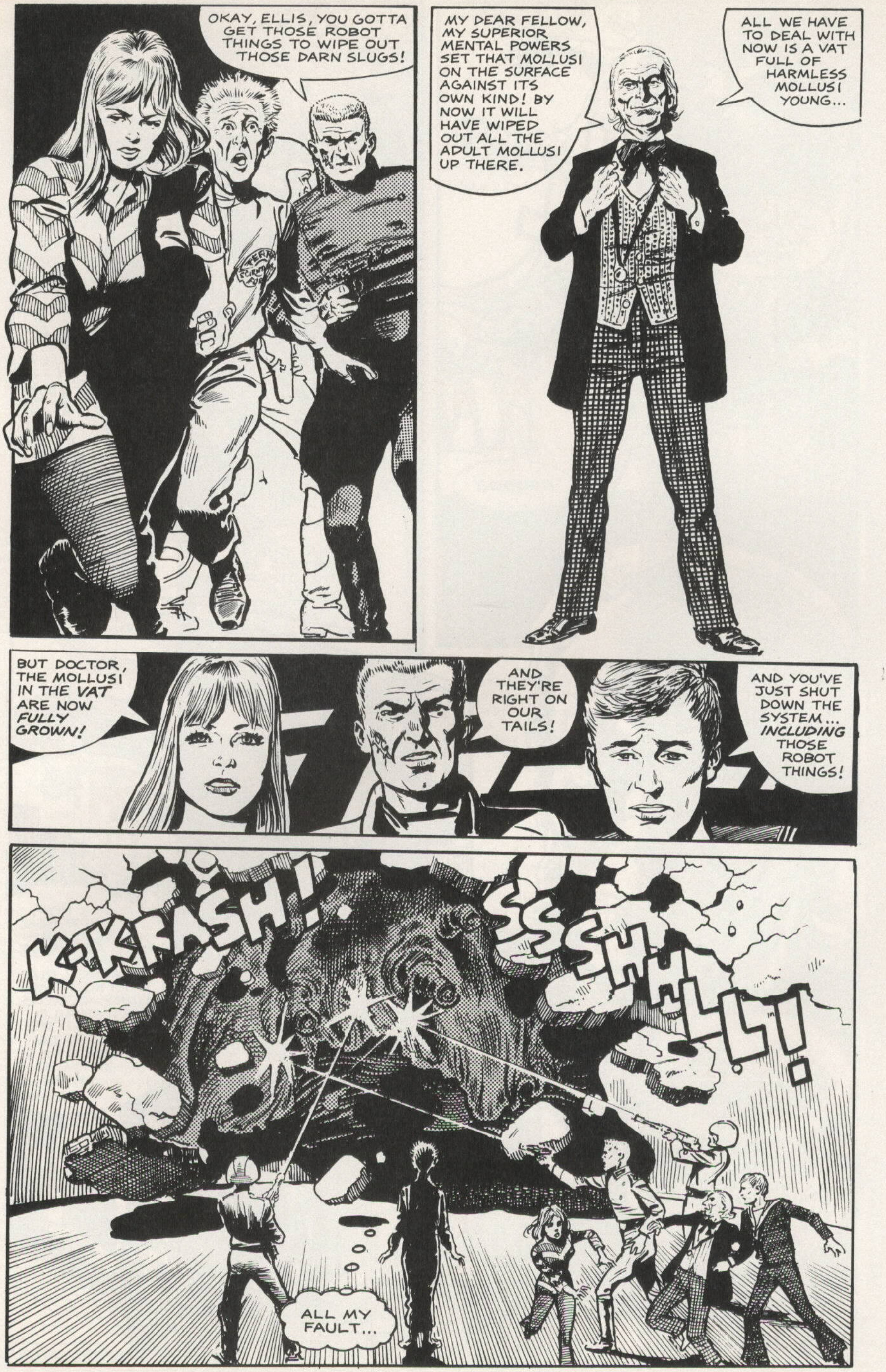
SCRIPT: *NICK BRIGGS*
ART: *COLIN ANDREW*
LETTERS: *WARWICK GRAY*
EDITS: *GARY RUSSELL*

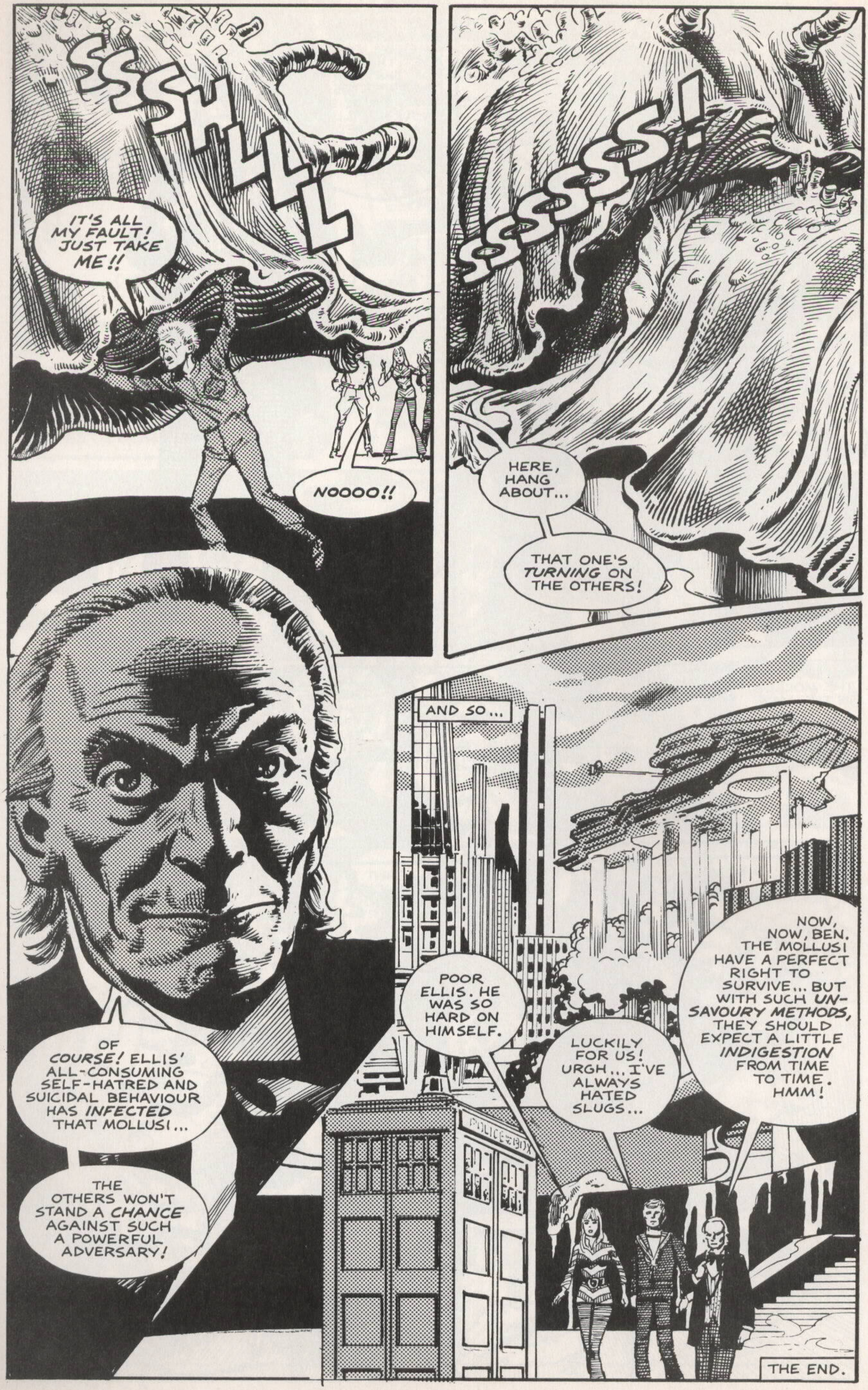

YOU KNOW WHAT YOU HAVE DONE, ELLIS MELTHORPE -- AS DO I. THE MIND-ALTERING SUBSTANCE IN THE MOLLUSI STOMACH DISPLAYED YOUR ACTIONS, ASKING HOW I MIGHT SERVE THE *MOLLUSI CAUSE*.
IT WAS DURING THE FIRST OF MY *TERRAFORMING EXPEDITIONS* ON ONE OF THE OUTER PLANETS... I FOUND A SLUG TRAIL AND LIKE AN IDIOT... I FOLLOWED IT... TOO FAR!
FIND-WAYS-TO-FEED-USSSS...
"I DIDN'T WANT TO DIE, SO I JUST SURRENDERED MY WILL..."
"BACK ON APRESAR, I WENT TO WORK. THE *RACE PRESERVATION PROGRAM* WAS OUR PROTECTION AGAINST PLANETARY DISASTER. EVERYONE WOULD BE PUT INTO *CRYOGENIC SUSPENSION* UNTIL OUR SCIENTISTS HAD FOUND A SOLUTION. I JUST ADAPTED THE PROGRAM FOR MY NEEDS... *THE NEEDS OF THE MOLLUSI*."
"AND SOME TIME DURING MY LATEST MISSION... THE NEW PROGRAM BEGAN, TURNING MY ENTIRE RACE INTO..."
"...INTO FOOD."
WHAT HAVE I DONE?!!
COME BACK! YOU'VE GOT TO STAY AND HELP US!
GET BACK HERE, YOU SON OF A--!


NOT YOU, BEN! I NEED YOU TO ASSIST ME WITH THE SHUT-DOWN OF THE SYSTEM.
BUT THAT BLOKE TOLD ME THERE WERE TOO MANY SECURITY WOTSITS...
MY DEAR BOY, I'M *BANKING* ON THE SECURITY 'WOTSITS'.
FORGIVE ME, MY PEOPLE! PLEASE FORGIVE ME FOR MY WEAK MIND! I'VE BETRAYED YOU ALL!
THAT CRAZY EGG-HEAD'S THE ONLY CHANCE I'VE GOT FOR MY PAY CHEQUE...
YOU CAN'T BLAME YOURSELF! YOU'VE GOT TO HELP US! PUT EVERYTHING RIGHT! *ELLIS--!*
SSSSSSHHLLLL!

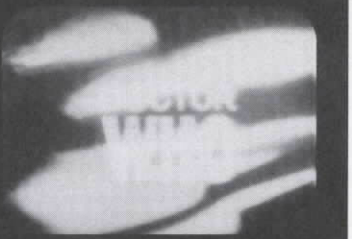

HELL'S BELLS.
LET'S GET OUT OF HERE!!
MEANWHILE, THE DOCTOR'S MIND ENTERS THE APRESARIAN COMMAND NETWORK...
IT'S SCANNING MY BRAIN-WAVE PATTERN NOW, BEN. KEEP AN EYE ON THE SECURITY READ-OUT.
SECURITY ACTIVE
I RECKON YOU'VE TRIPPED THE FIRST SECURITY LOCK-OUT ALREADY, DOCTOR!
HMMM...
My fault, all my fault... My fault...
RUN FOR IT!!!
LOCK-OUT
LOCK-
LOCK-OUT
LOCK-
WELL, I MUST SAY I THINK IT'S GOING RATHER WELL. HMM!


INTERFERENCE WITH THE COMMAND NET IS NOT PERMITTED!
ARGH!
BUT DOCTOR! IF THIS IS THE WOTSIT THAT'S WORKING THIS WHOLE SHEBANG, SHOULDN'T YOU BE TRYING TO FIDDLE IT, NOT GET LOCKED OUT?!
ON THE CONTRARY, BEN. THE CLOSER I GET TO THE SENSITIVE AREAS OF THE PROGRAM, THE MORE PARTS IT SHUTS DOWN TO STOP ME GETTING AT THEM.
UNTIL EVENTUALLY... AH, THE FINAL SECURITY BARRIER!
THAT SHOULD DO THE TRICK.
Phew!
DEACTIVAAATED...


OKAY, ELLIS, YOU GOTTA GET THOSE ROBOT THINGS TO WIPE OUT THOSE DARN SLUGS!
MY DEAR FELLOW, MY SUPERIOR MENTAL POWERS SET THAT MOLLUSI ON THE SURFACE AGAINST ITS OWN KIND! BY NOW IT WILL HAVE WIPED OUT ALL THE ADULT MOLLUSI UP THERE.
ALL WE HAVE TO DEAL WITH NOW IS A VAT FULL OF HARMLESS MOLLUSI YOUNG...
BUT DOCTOR, THE MOLLUSI IN THE *VAT* ARE NOW *FULLY GROWN!*
AND THEY'RE RIGHT ON OUR TAILS!
AND YOU'VE JUST SHUT DOWN THE SYSTEM... *INCLUDING* THOSE ROBOT THINGS!
K-K-KRASH!
SSSHHLLL!
ALL MY FAULT...


SSSHLLLL
IT'S ALL MY FAULT! JUST TAKE ME!!
NOOOO!!
SSSSSS!
HERE, HANG ABOUT...
THAT ONE'S TURNING ON THE OTHERS!
OF COURSE! ELLIS' ALL-CONSUMING SELF-HATRED AND SUICIDAL BEHAVIOUR HAS INFECTED THAT MOLLUSI...
THE OTHERS WON'T STAND A CHANCE AGAINST SUCH A POWERFUL ADVERSARY!
AND SO...
POOR ELLIS. HE WAS SO HARD ON HIMSELF.
LUCKILY FOR US! URGH... I'VE ALWAYS HATED SLUGS...
NOW, NOW, BEN. THE MOLLUSI HAVE A PERFECT RIGHT TO SURVIVE... BUT WITH SUCH UNSAVOURY METHODS, THEY SHOULD EXPECT A LITTLE INDIGESTION FROM TIME TO TIME. HMM!
POLICE BOX
THE END.

THE UNDERWATER MENACE



Episode 1

by Geoffrey Orme

directed by Julia Smith

transmitted
14th January 1967

THE UNDERWATER MENACE

As new companion Jamie McCrimmon looks on . . .

. . . the Doctor silently operates the controls of the TARDIS. "Wh-what's this?" Jamie asks, confused by the interior of the Ship. "You'll find out," the Doctor replies enigmatically. "I don't think I want to," the young Highlander replies.

"It's a machine," says Ben. "It'll take you away from Scotland forever."
"Where to?" a worried Jamie asks. "That, as the Doctor would say," Ben adds, "is in the lap of the gods. We never know."

"Ah, you'd not be leading me on, now?" says Jamie. "We don't even know what year it'll be," Polly adds.
"Hold tight, everyone," announces the Doctor as the TARDIS reaches its destination . . .

"Don't be scared," says Polly. "It's all right, really."
"I get a sort of queer feeling," Ben tells the Doctor, "I mean, we never know what we're going to find . . ."

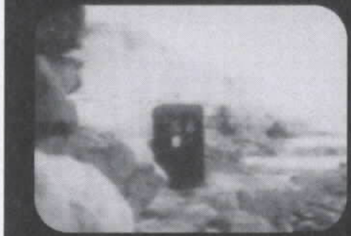
"That's the fun," the Doctor replies playfully. "Stand by, here we go."
"Please let it be Chelsea, 1966," Polly wishes.

"I hope it's the Daleks," jokes Ben, "I don't think."

"Prehistoric monsters," says the Doctor, hopefully.

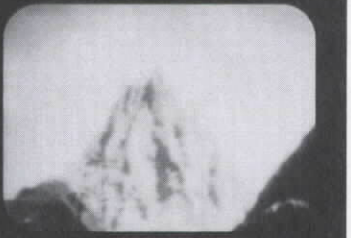
Jamie's feelings are, however, more incredulous: "What have I come upon?"

The TARDIS materialises on a rocky coastline and Ben eagerly asks the Doctor to open the doors. Jamie is also keen to leave the Ship.



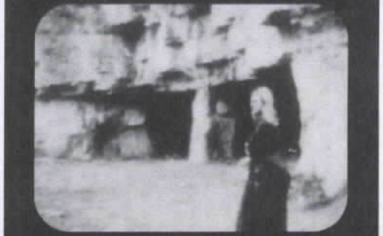
Venturing outside, Polly suggests they're in Cornwall. The Doctor admits he hasn't a clue where they are but is certain it's not Britain. "This rock – it's volcanic, not very old either," he explains. "About twenty five million years old."

"Look," he continues, directing their attention towards the nearby volcanic structure. The three companions decide to take a closer look at the volcano and leave the Doctor on the beach.



As they approach, Polly catches sight of a strangely dressed man. "Ben!" she calls, "I'm beginning to see things."
"Where?" enquires Ben. "Down there," she points. "I saw somebody moving."

"Ah, you're round the twist", Ben replies. Neither he nor Jamie can see anything and the friends carry on towards their goal. An exhausted Polly asks if they can rest for a while. Ben and Jamie decide to keep going and leave her near some caves.



Polly enters one of the caves and, looking around, discovers a small bracelet. As she bends down to examine it, someone grabs her from behind.

Hearing his friend's screams, Ben frantically calls out as he and Jamie race back to the caves. Meanwhile, the Doctor is busy analysing the fragments of recently fired pottery he has found by the rock pools on the beach.

Venturing into the cave, the two young men are also captured and flung into a darkened room where they are reunited with Polly. "Who are they?" asks Jamie. "I don't know," she replies, "I didn't see them."

The door opens again and the Doctor is forced inside. "So they caught you too?" he laments. The sound of whirring machinery fills the room which begins to descend. "Where are we going?" wonders Polly. "Perhaps we will find out soon," the Doctor says.

"Wherever it is, it's a long way down," she adds nervously. "Yes," the Doctor concurs, "We must be below sea level already." "It's getting difficult to breathe," gasps Jamie.

"I don't feel very well!" wails Polly. "Don't be frightened, anybody, if you pass out – it's compressed nitrogen," the Doctor informs them.

They pass out shortly before the lift comes to a halt. Ben recovers first and guesses that they must be in some kind of compression chamber. "Troglodytes," mutters the Doctor. "What?" says Ben.

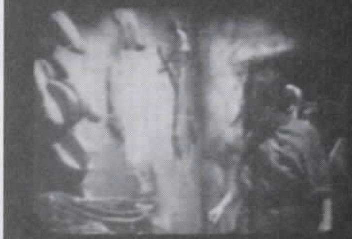
"Ancient tribes from North Africa who lived in caves." The Doctor digs into his pocket to retrieve his diary. "It's difficult to put a precise date on these people," he says flicking through the pages. "I don't think it is," chirps Polly, "I'd say about 1970."

"Can you prove it?" the Doctor demands. "Abracadabra," she says, producing the bracelet she found earlier. The Doctor reads the inscription, "Mexico Olympian." Ben explains that the Mexico games were scheduled for 1968.

A man brandishing a trident enters the room. "Polly, you speak foreign," Ben says. "Go and talk to him."
"Parlez-vous Francais?" she asks, "Sprechen sie Duetsch?" "Habla usteo Espa§ol?" but the figure remains silent.

Jamie asks the man if he can speak gaelic, but this is similarly unproductive. The man gestures with his trident. "Well that means 'move' in any language," observes the Doctor. "I think we'd better comply. Women and children last."

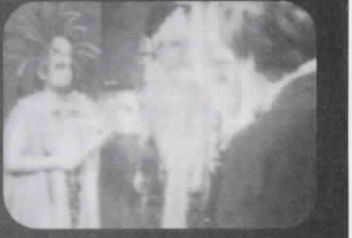
The man ushers them along a series of connecting corridors to a large room with a food-laden table.



The Doctor promptly sits down to sample the fare. "It's delicious," he says, and invites his friends to try some. "What is it?" enquires Ben. "Plankton," replies the Doctor. "You'd better get used to it," he tells a repulsed Polly.

A rather grandly-dressed man accompanied by several guards enters. "Good day to you," the Doctor says. "We've been expecting you," the man announces. "What's he mean, he's been 'expecting us'?" says Ben, "We didn't know we were coming ourselves!"

"The living Goddess Amdo sees and hears all."
"And she has a message for us?" asks the Doctor.
"Yes," the man replies proudly. "She told us you would fall from the sky in time for our festival of the Vernal Equinox."



"And just what part are we to play in this?" enquires the Doctor with trepidation. "A very important part, I regret to say," the man replies and calls his guards who advance on the Doctor and his companions.

Serial 6N • FRONTIOS

PART ONE (drn: 24'39")

On the planet Frontios in the Veruna system, a crashed colony ship from Earth lies at the centre of a struggling human colony. The colony leader, Captain Revere, is collecting rock samples for research from beneath the ship when part of the tunnel collapses. By the time Chief Orderly Brazen can reach him, there is only an indentation in the ground where Revere fell. Revere's orders to close down the research room in the ship in the event of his disappearance are carried out as Plantagenet, Revere's weak son, assumes the role of Leader. Even the communications scan, dormant since the crash forty years ago, is abandoned. All the ship's technology has failed.

The TARDIS is in hover mode over Frontios in the far future when it becomes caught up in a meteorite storm. The Ship materialises outside the colony ship during the bombardment of meteorites, and the Doctor, Tegan and Turlough set about helping Chief Science Officer Range and his daughter Norna tend the wounded in an ill-equipped medical centre. The Doctor sends his companions back to the TARDIS for lighting equipment, but they find the inner door from the console room is bent and jammed shut.

Brazen hears of the trio's arrival, and he and Leader Plantagenet fear that the Doctor's party are the invaders who have been attacking the colony with bombardments for thirty years. To improve the lighting in the ward, Norna, Turlough and Tegan sneak into the research room of the ship to procure an acid jar battery. On their way back, they accidentally knock out the Warnsman, whose job is to sound a siren prior to the bombardments.

A bombardment starts, and as the air clears the Doctor decides his party should return to the TARDIS. But the vessel appears to have been destroyed by a direct hit, leaving only the console room's hatstand in a smoking crater . . .

PART TWO (drn: 24'35")

Brazen and Plantagenet try to have the Doctor's party executed, but a bluff by Turlough using the energy-filled hatstand lets the Doctor take control of the situation. The research room is opened, and the Doctor searches for a reason behind the bombardments. While Tegan finds that Mr Range has been collecting information on 'deaths unaccountable' in secret, Plantagenet collapses. To restart the Leader's heart, the Doctor uses the power system rigged up for the medical centre lights. Plantagenet is saved and is left resting on a bed. Only Tegan sees his body pulled to the floor, and then swallowed up by the surface of Frontios.

In the research room, Norna tells Turlough that Revere researched Frontios' geology and ordered all mining to cease before his death. Turlough finds a plate in the floor leading down to the Captain's excavations, and descends to investigate with Norna. Mr Range and the Doctor arrive to find the youngsters have gone, and follow them into the mines. The rough walls are soon replaced by stone tubes as smooth as glass, and two giant isopods follow Turlough and Norna.

Unrest in the colony grows when rumours about the Leader's disappearance spread, and in the confusion Tegan

gives Brazen the slip to reach the research room and the excavation. Range and the Doctor find Turlough who has been driven almost out of his mind by what he has seen. Tegan, wandering through the tunnels, finds the Doctor watching a group of the creatures holding Norna in a gravity field. The creatures – named Tractators by Turlough – turn their power on the Doctor and capture him too . . .

PART THREE (drn: 24'30")

Tegan hurls a phosphor lamp which scares the Tractators away, allowing the Doctor and Norna to escape. The Doctor and Tegan become separated, while the rest of the group head back to the colony ship. Turlough is delirious: in his mind he has memory pictures of the Tractators burrowing beneath his home world.

An orderly called Cockerill turns retrograde and is thrown out of the ship by Brazen. Attacked for his food supplies by other 'rets' he is left for dead, and a Tractator tries to drag him down below the surface. The intervention of the Doctor and Tegan distracts the creature, letting Cockerill escape and become hailed by the retrogrades as their new leader.

In the research room, Brazen has Range's party captured and taken before the Deputy. Brazen now reveals how Captain Revere vanished, and with the information from Turlough about the Tractators, decides to lead a group of orderlies into the excavations, guided by Mr Range. Deep in the caves, Plantagenet is held prisoner by the Tractators. He is to become the new driver in the excavating machine the creatures are using to create their network of tunnels.

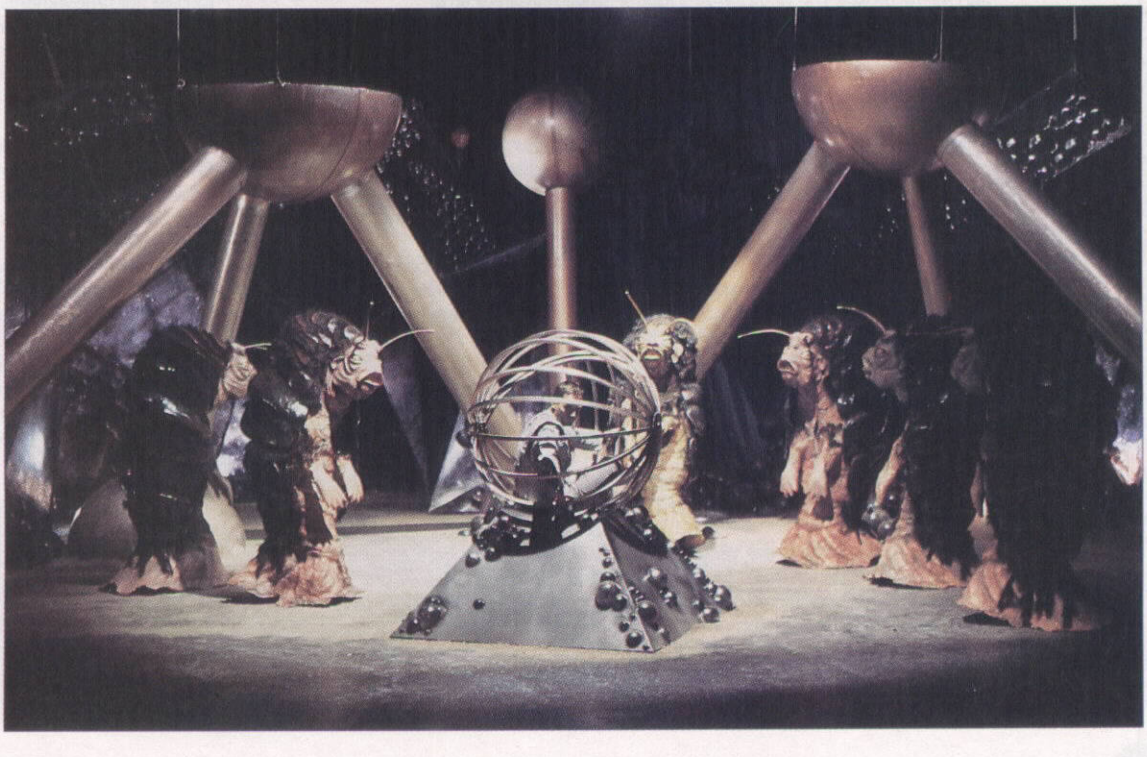
The Doctor and Tegan, lost in the tunnels, find themselves confronted by the excavating machine, and are driven towards the Tractators' central chamber. There they see the machine, operated by the enslaved and dying Captain Revere . . .

PART FOUR (drn: 24'26")

The Doctor talks to the Gravis, the Tractator leader, and learns that the species have been isolated beneath Frontios for millennia. Using their powerful gravity fields, they caused the colony ship to crash forty years ago, and also cause the bombardments. The Gravis is pleased to learn that the Doctor, as a Time Lord, has a TARDIS. As Plantagenet is being prepared to replace his father in the excavating machine, Brazen's group arrive and attack the creatures. The Leader is rescued, but Brazen falls into the machine and is secured as the new driver. The mining continues, the Gravis' plan being to create a perfect circular tunnel to channel the gravity fields. With this, the Tractators can pilot Frontios to steal, plunder and breed across the universe.

In the colony ship, anarchy has broken out. Norna is captured by Cockerill and his retrogrades along with the other colonists. Mr Range manages to get back to the research room with news that Frontios is doomed, while the Doctor, Tegan, Turlough and Plantagenet come across pieces of the TARDIS interior, spatially distributed throughout the tunnels. Turlough recalls that the Gravis is the true power of the creatures, and so the Doctor lures it into the TARDIS control room. Playing on the Gravis' desire for the TARDIS, the Doctor uses the Tractators' gravity power to reassemble the vessel. As soon as this is done, the Gravis is isolated from the Tractators and collapses.

Plantagenet assumes control of the colony again now the bombardments are over. The Doctor and Tegan leave the Gravis on the deserted world of Kolkokron and return to collect Turlough. After dematerialising, a strange force starts to drag the TARDIS towards the middle of the universe . . . ☞



One of the writers that script editor Eric Saward wanted to use again on *Doctor Who* was Christopher Hamilton Bidmead, the former script editor on the show during 1980 and who had originally invited Saward to write for the series. The two had already worked together on both *The Visitation* and *Castrovalva* in Spring 1981. During the summer of 1982 Saward asked Bidmead to write a new monster story and the result was *The Wanderers*, a four-part storyline, in August 1982.

Bidmead was briefed about the character of Turlough, a new companion who was then being introduced into the series. The alien youth's background and slightly sinister character was one which the writer enjoyed using in the storyline. Bidmead was keen to develop a storyline in which the Doctor turned out to be as vulnerable as everyone else, and a key way of doing this was by relieving him of the TARDIS. Another influence on the narrative was the stream of news reports about hostilities in Beirut, which gave Bidmead his almost war-time setting as the colonists of Frontios sheltered from what appeared to be continual attacks and bombardments from an unknown enemy up in the heavens. The monsters of the piece, the Tractators, were inspired by the woodlice which Bidmead recalled infesting his old flat.

By November 1982, the project had undergone a title change to *Frontios* (although the story would also be referred to incorrectly in some documentation as *The Frontios*). The early drafts of the scripts had a number of extra elements which had to be removed for various reasons. For example the Gravis, the Tractator leader, could not speak English and had to use a hovering voice translator which stayed at his side. Bidmead suggested that both the voice translator and the mining machine used by the creatures to hollow out and smooth their tunnels should be constructed from the remains of the human colonists that the Tractators had sucked down into the planet. It was also hoped that the Tractators could curl up into a small ball when inactive, and also use this method of smothering and killing their human victims.

By early 1983, *Frontios* was scheduled as the third story of Season Twenty-One and by May, Ron Jones had been assigned to direct it. Jones was now a regular director on *Doctor Who* – *Frontios* being his fourth serial since his 1981 debut, *Black Orchid*. Since working on *Arc of Infinity* the previous spring, he had been involved in making a feature film called *Tangier*.

The serial was to be one of the cheaper entries in the season to offset the more expensive action intensive stories like *Resurrection of the Daleks* and the overseas filming for *Planet of Fire*. Because of this, Jones was not allocated any location filming, and Bidmead's rehearsal scripts were structured accordingly.

The production team and cast were sadly to be struck with two deaths during the making of the serial. Firstly, the BBC designer assigned to *Frontios* committed suicide, and late in the day his assistant, David Buckingham, was promoted to acting designer for the story. Anushia Nieradzik, sister of make-up designer Dorka Nieradzik, made her debut on *Doctor Who*, handling costume design. Make-up was supervised by Jill Hagger who had first worked on *Doctor Who* with *The Androids of Tara*. In charge of visual effects was Dave Havard, his fourth serial as a designer since *Planet of Evil* in 1975.

The Tractator costumes were designed around Bidmead's concept of giant woodlice, and attempts were made to incorporate the suggestion that they should be able to wrap around their victims. It was hoped that the one-piece costumes would be very flexible; and accordingly dancers (from a group called Maasai) and other actors who were known to give fluid movements were sought to operate them. Unfortunately, the costumes were ready only shortly before studio recording took place and the actors concerned got very little time to rehearse in them.

The main guest star for the serial was Peter Gilmore playing Chief Orderly Brazen. Gilmore had started acting in the early Sixties, and after some comedy films such as *Carry on Jack* had secured himself the prominent role of James Onedin in the BBC's long running *The Onedin Line* from 1971. His film career had also included the 1978 fantasy *Warlords of Atlantis*. Playing Norna was Lesley Dunlop, who had started acting in the early Seventies as a child with appearances in *A Drive in the Country* and Alan Garner's *Red Shift* before becoming a regular in the BBC's hospital drama *Angels*.

Peter Arne was cast as Mr Range, the scientific officer on Frontios, having established a long career in films and television with parts in *Cockleshell Heroes*, *Return of the Pink Panther*, *Secret Army* and *Triangle*. On Tuesday 2nd August, the day of his costume fitting, Arne was murdered. The role was rapidly recast with William Lucas, best known as Dr Gordon in the film series *The Adventures of Black*

Beauty. Playing Plantagenet was Jeff Rawle, an actor and writer who had found fame as ITV's *Billy Liar*. A publicity handout was issued on Monday 8th August which erroneously referred to Norna as being Brazen's daughter.

Casting the Gravis, Jones chose John Gillet, an actor be had seen in an episode of *Bergerac* who had the distinctive voice required for the costumed role. Gillet's voice was modulated and relayed live into studio from a contact mike in his costume, although the actors on the set could also hear Gillet speaking normally.

Rehearsals on the serial began on Saturday 13th August, a week after *The Awakening* had finished recording (a time normally set aside for location or studio filming) with the regular cast of Peter Davison, Janet Fielding and Mark Strickson. It was during rehearsals for the story that producer John Nathan-Turner supervised the announcement on Friday 19th August that after much speculation by the press – actor Colin Baker would replace Peter Davison as the Doctor, and a photocall for Baker and forthcoming companion Nicola Bryant was arranged.

MAN POWER

The first studio recording block on *Frontios* ran from Wednesday 24th to Friday 26th August, 1983 in Studio TC6 at BBC Television Centre. Taping took place on the afternoons (2.30pm to 4.30pm or 5.15pm) and evenings (7.30pm to 10.00pm). Jones planned his studios so that nearly all the underground scenes requiring the Tractators and only a few colonists would be in the first block, and the second block would involve sequences in the colony ship without the monsters.

Nearly all the Tractator scenes were done in this first block, with William Bowen stepping into the monster costume planned for Bill Cooper late in the day. The costumes turned out to be more restrictive than imagined, eliminating any hope of the aliens encircling their victims. Indeed the dancers inside the costumes found it very difficult simply to move and breathe in the huge one-piece outfits, especially in the heat of the studio lights. Air pumps had to be brought in to force fresh air in under the feet of the costume and ensure that the operators inside could breathe. The operators could manipulate the mouths of the costumes, and also move the two antennae – which the creatures generally vibrated when exerting their gravitational powers. The bellies of the giant isopods were painted with streaks of front-axial-projection paint so that they would glow with light as they used their power – although this was only seen clearly once in Part Four.

The costumes for the Frontios colonist guards reused Federation guard helmets from the BBC series *Blake's 7*, with the Federation logo replaced by a 'magnetic' style letter such as 'V'. Many of the colonist costumes had identifying lettering on their breast pockets, such as SOI for Mr Range, 01 for Brazen, WM for the Warnsman, OU for paramedics and RUPV for Plantagenet. A series of green phosphor lamps were made for the serial, these being small internally lit torch props. Because of this, green lighting was used heavily in some parts of the serial to indicate their use.

The first day in studio began with the recording of all the scenes at the excavation area under the colony ship for Parts One to Three, followed by cutaway shots looking down from the research room into the pit for Parts Four and Three (such as Norna and Turlough descending the ladder). All the scenes with John Beardmore as Captain Revere were recorded this day, starting with his disappearance. This sequence had two recording breaks in it: one after the initial tunnel collapse and another after the secondary rock fall, during which Beardmore left the set. The rockfalls caused quite a few delays in studio when the trapdoor mechanism fitted above the camera lens (and filled with debris) did not work properly at first, and had to be operated by hand.

Recording continued with scenes of the Doctor's party in the raw tunnels from Part Four, and culminated with all the scenes set in the central cave inhabited by the Tractators in Parts Three and Four. This set, as with the other cave interiors, had walls made from buckled plastic. The scenes recorded that evening included the cliffhanger to Part Three in which Beardmore appeared as what was left of Revere in the mining machine, along with three other extras who did not feature in the final programme – shots of the machine were kept to a minimum when it was decided that the concept of a machine powered by near-dead humans was still too disturbing. Inside the machine, operators also moved the four manipulator arms which held the driver inside the contraption and grabbed Brazen during Part Four. A spark generator was lined up to discharge power at the Gravis as the creature was repelled. In some of these scenes, Davison was given another rare chance to don his half-moon spectacles which he had worn briefly in some of his earlier serials.

GRAVIS FORCE

The second day in studio started with all the scenes in Part Four of the TARDIS embedded in the rock tunnels , although shots showing the Gravis' point of view through the door into the TARDIS control room were recorded during the later studio session. The final shots using these sets were to show the TARDIS wall panels rejoining and being tugged away by the gravitational force. During the editing of these scenes, slow motion was used over shots of stone walls rocking and falling away, along with cross fades to shots of the TARDIS wall without the rocks, making them vanish into thin air.

Next came the recording of the scenes in the large cave for Parts Two and Three where first Turlough and Norna, and later the Doctor and Tegan encounter the Tractators – including the cliffhanger to Part Two. These were to be followed be the sequences in the tunnel system for Part Three, the raw tunnel (for the attack on the orderly in Part Four) and the smaller cave for scenes in Part Four where the Doctor discusses matters with the Gravis, as Tegan is held against the wall. The next scenes to be taped were those outside the smaller cave, with Brazen and Turlough watching Tegan and nearly being captured in Part Four. Further scenes for Parts Two, Three and Four in the tunnel complex – including the junction set – were then scheduled for the rest of the evening. Unfortunately, due to pressures of time, several of these scenes were not recorded, and had to be held over until the second studio session. The final shot of the day was to have been an effects shot in the medical shelter for Part Two, a roll-back-and-mix effect with Plantagenet vanishing into the ground, with Rawle leaving the set during a recording break. This was also abandoned due to lack of time.

Friday 26th comprised all the scenes in the medical shelter for the first three episodes. Taping that evening then con-

tinued with more scenes set in the tunnel system for Part Four, a scene in the raw tunnel for Part Four showing the Tractators dispersing, and then various scenes in the tunnels for Part Three. Again, due to delays and problems in studio, most of the scenes planned for the end of the evening in the tunnel system for Part Three had to remain unmade by the end of the day – Jones had to slot these into his schedule for the second studio session.

SINKING FEELING

After a further nine days rehearsal, recording on *Frontios* concluded over Wednesday 7th to Friday 9th September, again in TC6. The cast were now joined by Alison Skilbeck as the Deputy (a role which was originally written for a man), Raymond Murtagh and Richard Ashley. Because of the remounts required, one Tractator was also needed in this session alongside John Gillett as the Gravis.

All the scenes on the street outside the colony ship, on the hull of the ship, at the ship's entrance and outside the doors of the medical centre were recorded in order on Wednesday 7th. The first camera shot was a matte shot of the street with colonist extras running for shelter in Part One. For the bombardment of the planet and its effect on the street during Part One, a visual effects device resembling a small mortar was used to blast lightweight Jabolite debris across the set. Additional smoke was wafted across the set towards the end of Part One, with a red tint added to the camera during the bombardment. Stuntman Jim Dowdall was hired to play the Warnsman in Part One so that the character could fall convincingly after being hit by the acid jar, and another stuntman, Steve Emmerson, was given the action scenes in Parts Three and Four as a retrograde.

For the cliffhanger to Part One, an alternate to the final shot of the Doctor was recorded for the reprise of Part Two. As Turlough grabbed the hatstand from the rubble where the TARDIS had stood at the start of Part Two, there was a small timed explosion. The shots where characters were dragged down into the ground had the actors lying on the surface of a hollow in the set packed with cork fillings. The actor sank deeper into this, whereafter a video wipe would be used to a shot of the empty set with an impression of the character's form left behind.

Thursday 8th began with the penultimate scene of the serial, which had been left over from the previous day. Again, a rollback-and-mix effect was used for the return of the TARDIS in Part Four, although its departure had taken place off-screen as a sound effect.

The rest of the afternoon concentrated on the scenes in the research room. The shot of the spilt acid eating its way through the metal floor panel in Part One was done as a separate cutaway shot, and during one take the harmless green liquid in the prop spilled on Janet Fielding's legs causing a recording break while she was cleaned up. Part of the research room set was raised up from the studio floor, so that when the floor plate was removed (using the block and tackle) characters could appear to descend into the excavated tunnels below. This also allowed camera shots looking upwards from the pit showing various characters looking down into the tunnels with the research room behind them. As usual, rocking the camera was used to simulate the earth tremors in Part Four. Emmerson again played the stunt retrograde who attacked Norna in the research room at the start of the final episode.

Following the research room scenes, the street set was demolished and in the evening the missing sequences in the tunnel system were remounted. These comprised sequences for Parts Four, Three and Two, including the scene of the Doctor and Tegan being dragged towards the Tractators in Part Three. For this, Davison and Fielding were seated on a small trolley that was hidden out of view and pulled along the floor by stagehands. Fitted in at the start of the evening was the shot of Plantagenet being dragged down under the surface which had been abandoned in the first studio session.

The remounted cave scenes were followed by the scenes set out on the hull in Part One. This was a large multi-level set used for the sequences of Norna, Turlough and Tegan lowering the cell to the ground, and of Cockerill arriving to give his contraband food supplies to two other orderlies, Kernigan and Ritchie. The penultimate studio day ended with the scenes set in the TARDIS console room in Part Four, while the vessel was still embedded in the raw sections of tunnel. Cutaway shots were taped at the end of the scenes for close-ups of the Gravis operating the console, and exerting its gravitational force for scenes to be recorded later.

The final day of recording started with all the scenes in the colony ship corridors, which were constructed so that they could be placed in a matte shot later if required. These sequences also included material set outside the state room and the research room. The scenes for Parts One and Three in the state room were recorded next (the set included a huge portrait of Beardmore as Captain Revere), followed by all the material set in the complete TARDIS control room as seen in Part One and at the end of Part Four. The screens on the TARDIS console were used to relay information from a microcomputer source, thus giving the warning 'Boundary Error – Time Parameters Exceeded' in the first scene, followed by information about the Earth colonists fleeing to Frontios. A shot of the empty CSO scanner screen was also recorded for effects shots to be placed in it on the gallery-only day. The method of shaking the camera was used in Part One to show the effect on the TARDIS console room of the ship being caught in the bombardment. The final scene of the TARDIS being dragged to the centre of the universe was largely written by Saward to bridge into the next serial, his own *Resurrection of the Daleks*.

The final effects shots, some of which were needed for the gallery-only day, included shots of the planet and of the crashed spaceship and surrounding settlement, plus a close-up of the rock fall at the start of Part One.

FINAL CUTS

Although the cast – particularly Peter Davison and Mark Strickson – enjoyed the serial because it gave them a chance for some good character development, Bidmead was reportedly not so happy, feeling that the Tractators had ended up looking very cheap and had not moved terribly well.

A gallery-only day concluded work on Frontios by adding a lot of the video effects in the serial. The planet itself was CSOed into the TARDIS scanner screen (and showed a pink world although the script described it as green), with the meteorites seen from inside the vessel being a red video effect. A purple glow was added to the scenes where the Tractators exerted their gravity powers, with the aura appearing around the victim or object (apart from the people being dragged through the ground). Tegan's hurling of a phosphor lamp at the start of Part Three resulted in an appropriately-tinted green explosion, as with the lamp thrown by the Doctor later in the same episode. Slow motion and electronic zooms were used on some shots, such as the first close-up of a Tractator at the end of Part Two and the Gravis' sight of the TARDIS console in Part Four.

Some of the scenes set in the colony ship corridors for Parts One to Three used another matte shot to show the massive hull space above the walkways, such as when Tegan and Turlough enter with Norna for the first time; as the Doctor talks to Range about the day of catastrophe when the ship crashed and for Brazen and his orderlies outside the state room. Other matte shots included the establishing shot of the Tractator's main cave in Part Three where the huge tubular structure above the room was seen in its entirety.

Part One over-ran by around four minutes and a variety of scenes had to be cut – most of which concerned the character of Cockerill. The first example of this was Brazen passing the disrespectful Cockerill outside the state room on his way to see Plantagenet. A sequence with Turlough and Tegan entering the TARDIS to get the lighting equipment was dropped, during which the colonists curiously crowded around the police box (making sense of Turlough's later comment that they seemed to have lost their news value). Turlough also remarks upon the time laws to Tegan, and the scene ends with Brazen – at the soup kitchen – being shown the TARDIS by an orderly.

After Norna, Turlough and Tegan enter the colony ship, they would have hidden in the state room to avoid the guards, and found Cockerill in there, eating stolen food rations. He does not give their presence away, no longer having any regard for the authority of Brazen and Plantagenet, and allows them to hurry away after the guards have passed. Intercut with this was an extended scene between the Doctor and Range in which the hydrazine generator is discussed. Later in the episode, Brazen is outside the sealed research room when Cockerill saunters past insolently, saying that he is on his way to help Kernigan and Ritchie search for the intruders – this scene being prior to his meeting with them on the upper hull of the ship. Cockerill also clearly sees Turlough as the acid jar is lowered from the hull, but again ignores him rather than alerting his colleagues. Other changes from the first edit to the transmitted version were minor – such as the removal of a model shot of the colony ship, the shortening of the opening shot of Revere mining and the trimming of a scene between the Doctor and Range.

Part Two was substantially as broadcast, apart from losing a shot of the bubbling acid jar. The episode also contained a continuity error in that when Tegan jams the medical unit door with a bar, the bar shifts positions for the later scenes where Brazen and his men break out. The editing of Part Three was not in line with Bidmead's script directions. As the Doctor talks to Tegan about the Tractators and their tunnels, his voice was to have been echoed over a series of snapshots of the tunnels, ending as it floated into the large cave where the Tractators were – hence the Gravis' knowledge of the Doctor's intelligence

Part Four also over-ran quite badly and had various scenes trimmed. The end of the first scene was cut, losing the Gravis telling the Doctor that he knows the Time Lords of Gallifrey had sent him, since they knew the Tractators to be the outcasts of the universe. The next scene between the Doctor and the Gravis also lost the last few lines in which the Doctor flatters the Gravis by complimenting its judgment.

Serial 6N • FRONTIOS

CAST: Peter Davison (*The Doctor*) with Peter Gilmore (*Brazen*), Mark Strickson (*Turlough*), Janet Fielding (*Tegan*), William Lucas (*Range*), Maurice O'Connell (*Cockerill*), Lesley Dunlop (*Norna*), Jeff Rawle (*Plantagenet*), Richard Ashley (*Orderly*) [1], John Gillett (*Gravis*) [2-4], George Campbell, Michael Malcolm, Stephen Speed, William Bowen, Hedi Khursandi (*Tractators*) [2-4], Raymond Murtagh (*Retrograde*) [3-4], Alison Skilbeck (*Deputy*) [3].

EXTRAS: John Beardmore (*Captain Revere*); John Greening, Keith Norrish, Daniel D'Arcy, Barry McKenna, Miles Ross, Chris Holmes, Ian Marshall, John Hamilton Russell (*Orderlies*); Monica Ramone, Penny Rigden, Judith Jeffrey, Caroline Haigh, Robert Peters, Fernando Monast, Robert Goodman, Laurie Goode, Peter Gates Fleming, Terry Bradford (*Colonists*); Sue Somerset, Rita Daniels, Barbie Denham, Jay McGrath, Joe Phillips, Michael Jeffries (*Patients*); Kevin Goss, Dominic Reyntiens, Linda Kent, Judy Collins (*Paramedics*); Jim Dowdall (*Warnsman*); Steve Emerson (*Fighting Retrograde*); Anthony Freeman, Terence Brook, James Lyon, Peter Creasy, Mike Mulloy (*Retrogrades*); Salo Gardner, Llewellyn Williams, Paul Andrew (*Men in Excavator*)†
†Did not feature in finished programme.

CREDITS: Written by Christopher H. Bidmead. Incidental Music: Paddy Kingsland. Special Sound: Dick Mills, BBC Radiophonic Workshop. Production Manager: Alex Gohar. Production Associate: June Collins. Production Asistant: Valerie Letley. Assistant Floor Manager: Joanna Guritz. Visual Effects Designer: Dave Harvard. Video Effects: Dave Chapman. Technical Manager: Alan Arbuthnot. Camera Supervisor: Alec Wheal. Vision Mixer: Paul Wheeler. Videotape Editor: Hugh Parson. Lighting: John Summers. Sound: Martin Ridout. Costume Designer: Anushia Nieradzik. Make-up Designer: Jill Hagger. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Designer: David Buckingham. Producer: John Nathan-Turner. Director: Ron Jones. BBC © 1983.

UK BROADCAST DETAILS

Part One	26th January, 1984	6.40pm - 7.05pm
Part Two	27th January, 1984	6.40pm - 7.05pm
Part Three	2nd February, 1984	6.40pm - 7.05pm
Part Four	3rd February, 1984	6.40pm - 7.05pm

Viewing Figures

Part One: 8.0m (58th), Part Two: 5.8m (115th), Part Three: 7.8m (59th), Part Four: 5.6m (112th).

Audience Appreciation Figures

Part One: 66%, Part Two: 69%, Part Three: 65%, Part Four: 65%

The subsequent scene, again in the smaller cave, originally began with the Doctor talking in quiet asides to Tegan while studying the map of the tunnel system carved into the wall. The Doctor explains that he aims to play on the Gravis' greed and susceptibility to flattery.

Some brief scenes were lost after the Doctor and the Gravis return to the central cave, leaving Tegan held by a Tractator guard in the smaller cave. As the Doctor waits to see the new driver fitted to the excavating machine, he suddenly realises that he has left his glasses with his 'android' (which was how he had described Tegan). He returns to the smaller cave to explain to Tegan that if the Tractators suspect she is human, they will 'dismantle' her and use her in the mining machine. The Doctor then outlines his plan to her. Because of this, the scene in which the Doctor returns with his spectacles to the central cave (explaining that his half-lenses are poly-directrix lenses with circular polarizing filters to reduce spectral reflection by seventy-five per cent – all Gallifreyan technology) was cut. A later scene of the Doctor's party escaping from the Gravis down the tunnels was also dropped, along with brief shots of the tremors hitting the street and the Tractators dispersing down the tunnels as the Gravis collapses. The second edits were transmitted of Parts One, Two and Four with the third edit of Part Three.

FEEDBACK

Frontios was the final *Doctor Who* serial to be scored by Paddy Kingsland, who had left the BBC Radiophonic Workshop two years earlier and was now a freelance composer and performer. Since then he has composed theme tunes and incidental music for programmes such as the sitcom *Slinger's Day*, various schools programmes and the Michael Palin series *Around the World in Eighty Days* and *Pole to Pole*.

The serial was first broadcast (with subtitles on Ceefax page 170) on Thursday and Friday evenings from 26th January to 3rd February in the standard 6.40pm slot on BBC1. Although Part One got the largest audience of the season, the ratings dropped sharply with Part Two – a usual occurrence with the Friday episodes. The ratings the following week were lower, with Part Four's audience the smallest of the season. Principal competition on Thursdays came from news programmes followed by the soap opera *Emmerdale Farm*, and on Fridays *Doctor Who* overlapped local news programmes and the extremely popular American action series *The A-Team* in most ITV regions.

Letters appeared in *Radio Times* regarding *Frontios* in March 1984. Mark Benoy praised it as a classic, commenting on the skillful direction, but criticising the obvious use of *Blake's 7* helmets. However, Caroline Nicholas complained about the final two instalments, saying that the scenes of the colonists ignoring Cockerill's pleas for help as he is sucked into the ground and of the 'dead' Captain Revere driving the mining machine were not suitable viewing for children.

The serial was rapidly novelised by Bidmead, who restored nearly all the missing materials. *Doctor Who – Frontios* was published in hardback by WH Allen in September 1984 with a cover of the Gravis and Frontios by Andrew Skilleter. The last scene leading into *Resurrection of the Daleks* was omitted from the adaptation, which was published in paperback by Target Books in January 1985 as book No. 91. Later that year, the paperback also formed part of the boxed set *The Seventh Doctor Who Gift Set*, issued by Target. Fine Art Castings also issued a Tractator in their 80mm range of figures in May 1986. On Saturday 11th May 1991, a Tractator costume and various colonist outfits including those for Brazen, Range, Norna and Plantagenet were auctioned off by Bonhams in London.

The serial was marketed abroad to countries such as Australia, New Zealand, Canada and the USA in the mid-Eighties. In North America, the story is also screened as a television movie compilation running one hour thirty-one minutes. The BBC Film and Videotape Library retain the original one -inch tapes of *Frontios* as a possible future video release.

Andrew Pixley

"Wait!" shouts the Doctor leaping onto the table. "I have something important to say." The man grants the Doctor five minutes to make his point. After that he will join his friends who are led away under guard. "What I have to say," the Doctor imparts, "Concerns a certain Professor Zaroff."

"He's here isn't he?" the Doctor adds confidently.
"How did you know?"
"The food. It couldn't be anybody else," the Doctor explains. "He led the field in producing food from the sea."

"You are a friend of Zaroff?"
"Just send him this message," the Doctor says, hastily writing a note. The man flatly refuses as a young girl, Ara, enters to clear the table.

The Doctor begs her to deliver the message as the guards escort him from the room.
Ben, Polly and Jamie are led into a temple dominated by the huge face of an idol. The sound of chanting fills the air.

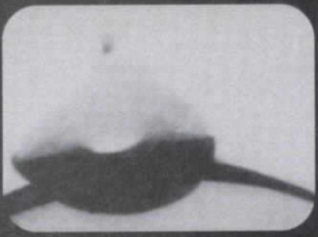
"Ben I'm scared," wails Polly. "What are they going to do to us?"
"I don't see the Doctor here," says Jamie, "He's escaped maybe?"
"Quiet," orders the priest. "You profane the temple with your idle chatter."

Meanwhile, Ara pleads with a guard to be allowed access to deliver the Doctor's note. "I must speak to Professor Zaroff," she says, "or Damon then."
The priest signals to the acolytes who tightly bind the travellers . . .

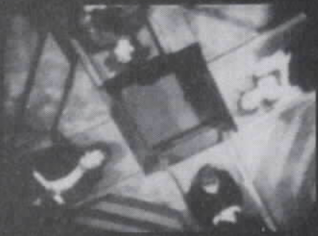
. . . and place them upon three of the planks surrounding a square-shaped well. At the end of each plank is a large ewer. "Ben," cries Polly, "the Doctor isn't coming!"
"Don't worry," he replies. "While you've got air there's still some hope."

"Oh no," he adds as the Doctor is led in under guard.
Ara is admitted to the lab and is questioned by a tall dark-haired man. "I have a note for Professor Zaroff, it's very important," she says. The man takes the note and reads it.

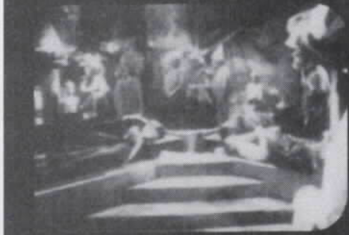
The Doctor is tied down and placed upon the fourth plank. Below, in the waters of the well, a hungry shark awaits the sacrifice.



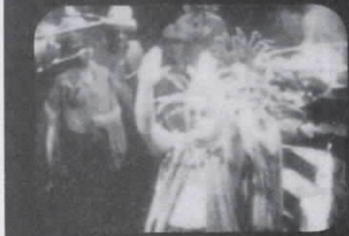
The four time travellers nervously await their fate as the priests and acolytes chant to their Goddess.



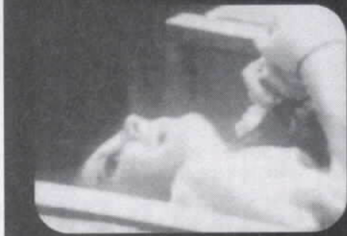
The acolytes unplug the ewers and as the water inside them starts to pour out the priest raises his hand to his goddess.



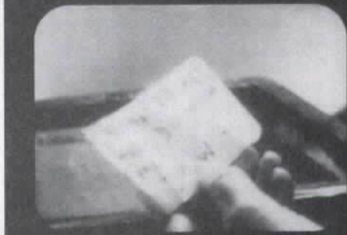
"Life is a stream of water that drains away as even as time does and cannot be reclaimed," he proclaims. "Accept, oh mighty and powerful Amdo, these here sacrifices."



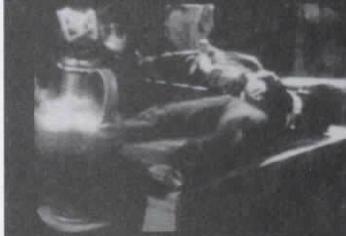
Polly screams as the planks the travellers are laid upon begin to slope down towards the shark infested well. "Hold on," the Doctor cries, "Hold on to your lives!"



"Here is the note," the dark-haired man says presenting the Doctor's message. His superior takes it and silently reads the message: 'A vital secret will die with me. Dr W.'



The water continues to empty from the ewers and Polly screams as her weight causes the plank to angle towards the well. "Don't move!" cries the Doctor.
The doors crash open and a man dressed in a medical gown rushes in.



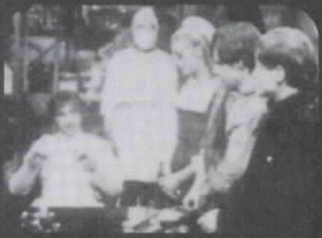
"Stop the sacrifice," he yells in an Eastern European accent. "You dare to interfere with our sacrifice," the priest rebukes. "I would not interfere with your sacrifices," the man replies, "But I am searching for that man."

"Release him," the priest orders and the acolytes comply and remove the Doctor's bonds. "Now, this information you have," the man demands, "What is it?"

"First release my friends," the Doctor demands. "I do not care about your friends," the man snaps. "Professor Zaroff, if anything happens to them, you'll never know the secret I was going to tell you." Zaroff submits and sends the Doctor's friends to the labour controller.

The Doctor's admission that he has no secret provokes anger, then hilarity, from Zaroff. "I too have a sense of humour," he says. "I need men like you," and starts to laugh maniacally. "You come with me." They leave the temple.

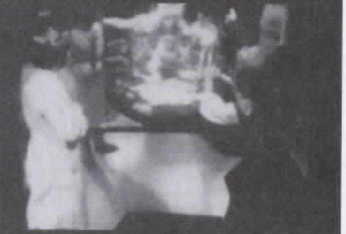
Ben , Polly and Jamie are presented to the labour controller. "You men look strong," he says coldly, "You'll be sent to the mines."
"What are you going to do with her?" says Ben.
"I shall decide that later," the controller replies.



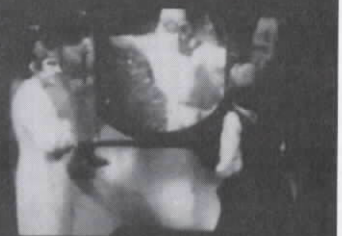
"Don't lose heart Polly," shouts Jamie as he and Ben are dragged away by the guards.
"Don't be afraid girl, life is very beautiful under the sea," he says "Come and look." He takes her to a viewing screen.

"Seventy percent of the world's surface is under the ocean. You are looking at our food-producing areas. Without it we couldn't survive." Two figures swim into view. "What are those?" enquires Polly. "Those are our farmers," the controller replies.

"How do they breathe?" Polly asks.
"We give them plastic gills." The controller is pleased at Polly's interest."I'm glad you're taking it like this," he says. "Some people get most upset when they hear they're going to have the operation."



"Operation?" Polly says warily.
"But of course, we couldn't send you out there without them. You'd drown!"
"You're not turning me into a fish!" she panics.



Encouraged by Zaroff, the Doctor correctly guesses they are in Atlantis, but is curious as to how the Professor got the Atlantians to accept him.

"Surely science is in opposition to ancient temple ritual and idol worship?" The Doctor queries.

"I gave them a sugar-coated pill," the Professor explains. "I have promised to lift Atlantis out of the sea."
Zaroff is called away and Ara suddenly runs into the room. "Doctor," she calls urgently.

"It's the girl," Ara says. "They're going to carry out the fish operation on her." The Doctor tells her to return and if the chance arises to get Polly away from there. Ara agrees and hurries away as Zaroff returns.

"Keep away," screams Polly. "Bring her here," the controller orders his staff. "Don't be difficult girl, it's quite painless . . . "
Polly struggles but the man advances on her holding a hypodermic syringe.

"One tiny jab and you'll know no more about it until it's all over."
As the operation is about to commence, one of the fish people swims up to the screen. Opening its mouth it emits an eerie sound . . .

PRODUCER
INNES LLOYD

Doctor Who Magazine 221 features another sixty-four previously unpublished photographs from this 1966 serial. Episode 2 of *The Underwater Menace* is in the next issue, on sale 22nd December.

DIRECTED BY
JULIA SMITH

Compiled by
Matthew Pereira

TTL

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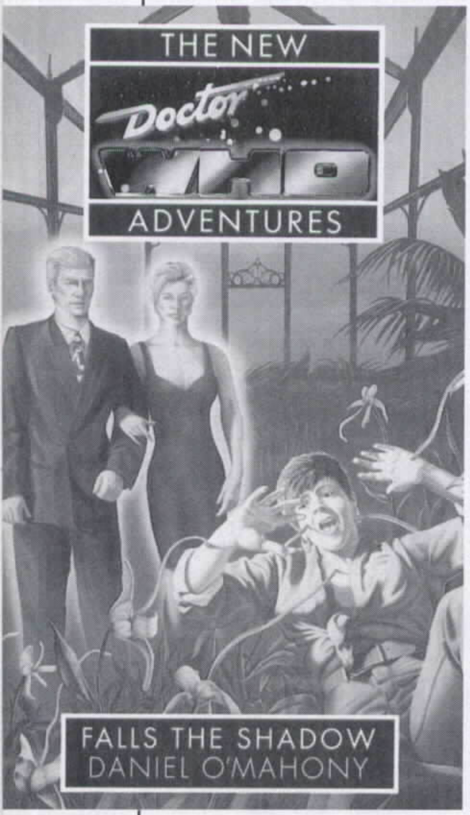
Shelf Life

Falling shadows, handy books, myths made and zeros imperiled. All this and a crystal bucket? Craig Hinton looks at the latest works of fact 'n' fiction from the world of *Who*. Oh, and guess who gets to review Craig's book? Funny how the past catches up with you, isn't it?

Books

FALLS THE SHADOW ●

While investigating certain anomalies in and around Shadowfell, a mysterious country house with a rather disturbing reputation, a lurking stranger encounters alien forces of consummate evil. And is quite miffed when he is killed again. Meanwhile, something beyond the Doctor's comprehension has hijacked the TARDIS. And guess where it materialises?



Before long, the Doctor, Benny and Ace are separated, and introduced to the decidedly odd residents of Shadowfell. While Benny is held captive by the clearly insane Cranleigh, the Doctor takes tea with botanist Wedderburn, and Ace has a friendly chat with the scarred Truman, whose deformed features are hidden behind a wooden mask.

Why is Shadowfell the site of dimensional anomalies? What sort of Pandora's Box has temporal scientist Professor Winterdawn opened? The Doctor and friends have arrived in time for the climax of a war between the gods, and Shadowfell is the final battlefield.

Falls the Shadow (ISBN 0 426 20427 1) is November's *New Adventure*, a startling book that owes as much to ATV's *Sapphire and Steel* and DC Comic's *Hellblazer* as it does to *Doctor Who*. None of the ingredients are revolutionary – indeed, haunted country houses had an outing only a few months ago in *Strange England* – but here author Daniel O'Mahony handles the intricately twisted themes like a maestro.

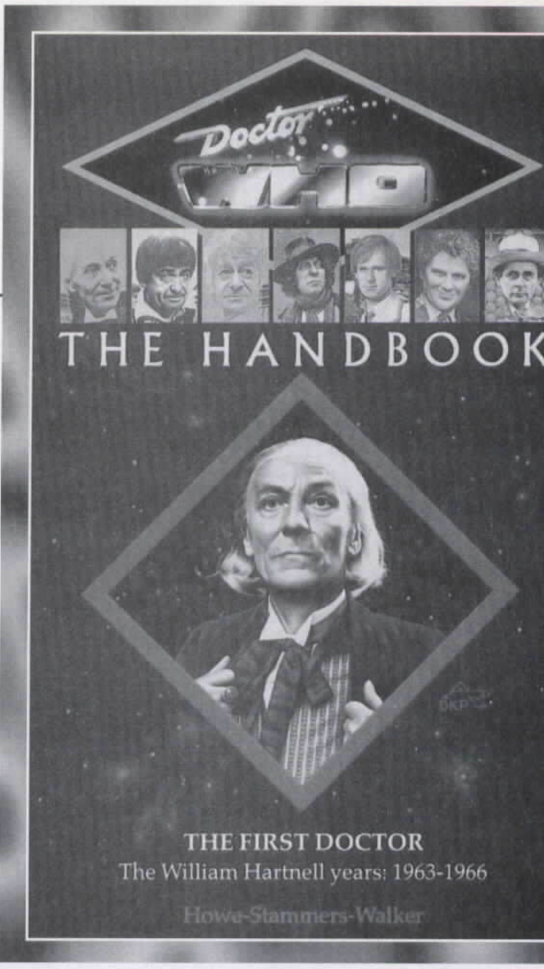
None of the characters in the book could be considered normal, unless your circle of friends include schizophrenics, psychopaths, intelligent insects and extra-dimensional beings, and yet they are all so deep, so believable, that by the end of the book – or their end, whichever is the more gruesome – I felt that I had actually met these people. And Daniel has a better understanding of the Seventh Doctor, Benny and Ace than any of his predecessors; after reading this book. I felt that I knew more about their fears, loves and motivations than I had learned from all the other *New Adventures* put together.

Good characterisation is all important in *Falls the Shadow*, because this is a people book: the plot – a war in heaven with mortals as playthings – is advanced by what happens to the *dramatis personæ*, and what happens isn't pleasant. Everyone, the Doctor included, is put through the physical and psychological grinder before the book concludes, as Daniel ramps up the tension from chapter to chapter until I reached the point where I was grimacing in sympathy at some of the things which were being done to our friends.

As for the villains: well, one of the main ideas behind *Sapphire and Steel* was that of time 'breaking through' into our universe, and this is also the theme of *Falls the Shadow*. Unfortunately for the Doctor and co, this version of *Sapphire and Steel* are bloodthirsty sadists (they're the two on Kevin Jenkins' sadly uninspiring cover).

Daniel reveals his *Doctor Who* credentials quite early on, with a marvellous throwaway reference to Professor Carl Thascales (the Master's *nom-de- plume* in *The Time Monster*) and links to both *Black Orchid* and *Ghost Light*. But he also throws in references to DC's *Doom Patrol*, and quite a few other science-fiction and comic institutions for those of you vigilant enough.

At first, I was rather disconcerted by Daniel's writing style; he is repetitious, pretentious, disjointed, and throws a large amount of stream-of-consciousness into the mix. But as I read on, I realised that this idiosyncratic approach actually worked. I read it in one sitting, unable to put the thing down until I reached the end. And then I read it again, compelled by the unfolding drama and discovering new aspects of the story each time. I dread to think what I'd uncover if I read it a third time!



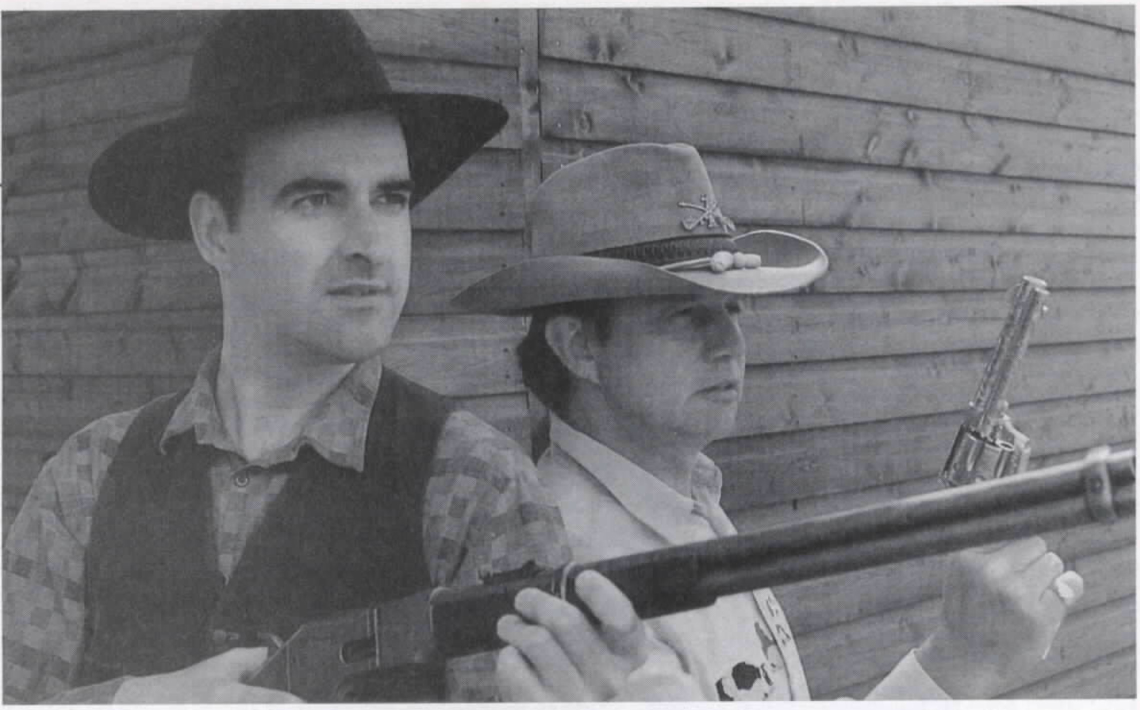
Falls the Shadow is a psychological thriller that grabbed me from beginning to end, and I have no hesitation in declaring it to be the best *New* or *Missing Adventure* that I have ever read. I definitely want to read more from the pen of Daniel O'Mahony.

Pros: Characterisation; Writing style; Gripping psychological horror
Cons: Nothing at all!
Verdict: ★★★★★

THE FIRST DOCTOR HANDBOOK ●

Without doubt, the triumvirate of David J Howe, Mark Stammers and Stephen James Walker are driven men, with an attention to detail that few can rival. Their holy quest to document every aspect of *Doctor Who* continues this month with the publication of the latest in Virgin's series of *Handbooks*, with the spotlight on the earliest of the early years, those of the First Doctor (ISBN 0 426 20430 1).

I must admit that I am not the greatest fan of William Hartnell's Doctor: although I accept that his portrayal set standards which defined the following thirty-odd years, I have never really felt comfortable with either the stories or his acting. So I approached this weighty



tome with not a little trepidation, half expecting to be bored silly by thirty-year old anecdotes about "cantankerous Bill Hartnell". I was in for quite a shock.

The book is set out in the same format as the other two in the series, with three sections: *The Doctor, Fiction,* and *Fact.* In *The Doctor,* we are treated to a selection of interviews both with Hartnell, and with those who worked with him. The overriding impression that one receives is of an actor passionately in love with the part, but also of a man for whom a number of factors – personal prejudice, fading health, and a possessive grasp of the role – led to many difficulties with those who worked on the programme. But even those actors and technical people who didn't hit it off with Hartnell seem unanimous in their praise of his professionalism as an actor.

The Fiction section lists every story of the era (with the correct titles – Jean Marc Lofficier please note) with a full synopsis, production notes, quotes, and the authors' comments. As I mentioned when I reviewed the *Sixth Doctor Handbook* last year, these comments seem out of place in a book so dedicated to fact: every reader has their own opinions of each story, and I frequently found myself disagreeing with some of the reviews. But this is a minor quibble, and easily forgotten in the light of the third section – *Fact.*

The authors really have surpassed themselves this time. The day-by-day production diary, beginning in April 1962 is packed full of BBC memos and personal letters. It covers the first four years of the series, from the BBC's initial decision to develop some sort of science-fiction series for late Saturday afternoons, through the often bizarre concepts that were thrown around before Sydney Newman settled on the idea of a grandfather figure travelling through space and time in a police box, ending with Hartnell's final studio session and the first – and most impressive, in my opinion – regeneration. Along the way, one is bombarded by all manner of facts and figures, trivia and minutiae. Did you know that the TARDIS interior cost £4,328? Or that another production company claimed that the idea for the series was stolen from their embryonic puppet show?

Most of the information in this section was completely new to me, though some of it was printed as part of **Doctor Who Magazine**'s fascinating *Dawn of Doctor Who* series (although no acknowledgment of this is made). But this is the concentrated version, and although occasionally on the dry side, especially with the absence of any illustrations, it tells you everything you could ever want to know about the formative years of the programme, right down to actors' salaries and the cost of each episode. Virgin – and the Howe-Stammers-Walker team – have every reason to be proud of themselves. Another winner.

Pros: Sheer of information; Easy to use format; The production diary
Cons: Occasionally dry
Verdict: ★ ★ ★ ★

MYTH MAKERS 31 ●

After my disappointment with Reeltime Pictures' Myth Makers on Caroline John, I was desperately hoping that their exposé of Frazer Hines, James Robert McCrimmon in all but one of Patrick Troughton's stories, would be an improvement. I wasn't let down.

The format of this documentary is much more relaxed than many of the *Myth Makers* tapes – Frazer is interviewed in and around his house, in the conservatory and with his horses on his stud farm – and the end result is very natural, flowing from one anecdote to another without any signs of it being forced. As is usual with these productions, Nick Briggs is the anchor man, but he remains behind the camera as a voice for the majority of the tape, as he effortlessly draws Frazer's autobiography from him. The revelations are broken up by the '*Doctor Who* digests', concentrated recollections of each and every story that he appeared in, framed by Frazer's own behind-the-scenes cine-footage of *The Abominable Snowmen.* The anecdotes are quite an eye-opener: the rat story from *The Highlanders* and Susan George's behaviour when she visited the location for *Fury From the Deep* spring to mind. These are illustrated by some rare photographs which by themselves make this tape worthwhile.

Frazer obviously remembers his time on the series – not only does he talk about it with great affection, but his memories are virtually perfect: his only mistake is that he insists that Caven in *The Space Pirates* was played by Dudley Simpson, rather than by Dudley Foster . . . but after twenty-six years, who can blame him?

One thing that really hooked me was Frazer's explanation of why he never significantly altered Jamie's costume – his suggestion that the costume and the accent prevented him from being typecast seems to have been born out by his long-running role as Joe Sugden in *Emmerdale.* His anecdote about his only getting that role because his erstwhile girlfriend Liza Goddard (yes, the ex-Mrs Colin Baker) insisted that her father (a Yorkshire Television bigwig) gave it to him is probably modesty, but entertaining nonetheless. Indeed, I found his tales of milking cows as fascinating as his account of his time on *Doctor Who*.

Aided and abetted by stories about his experiences on *The Five Doctors* and *The Two Doctors* (Colin Baker being won over by Frazer's joking), and playing himself in the comedy series *Duty Free*, Frazer Hines makes this tape well worth buying. His fondness for *Doctor Who* is clear, as is his love of horses – indeed, it is obvious that he will one day give up the acting profession for his stud farm, and be very happy doing it. *Myth Makers* are back on form.

Pros: Anecdotes; The relaxed atmosphere
Cons: Not enough *Doctor Who* for fans
Verdict: ★ ★ ★

THE ZERO IMPERATIVE ●

Many years after her time in UNIT, Doctor Elizabeth Shaw is now assigned to PROBE, with a brief to investigate the paranormal. And both she and her assistant Lou Bayliss consider seven murders in fifteen months to be a little out of the ordinary, especially when all the deaths have been accompanied by severe temperature drops and inhuman sounds.

Meanwhile, a local psychiatric hospital is saved from the Government's 'care in the community' programme – a euphemism for closure – by the surprise intervention of Peter Russell, someone whose past is intimately linked with both the current and the previous directors of the clinic, Doctors Jeramiah O'Kane and Colin Dove.

Unfortunately for all concerned, the clinic lies at both the geographic and psychological centres of the murders. Something deadly is approaching, and Liz Shaw soon finds that her days with UNIT and a certain Time Lord were excellent training as she is forced to confront the secret of Room Zero . . .

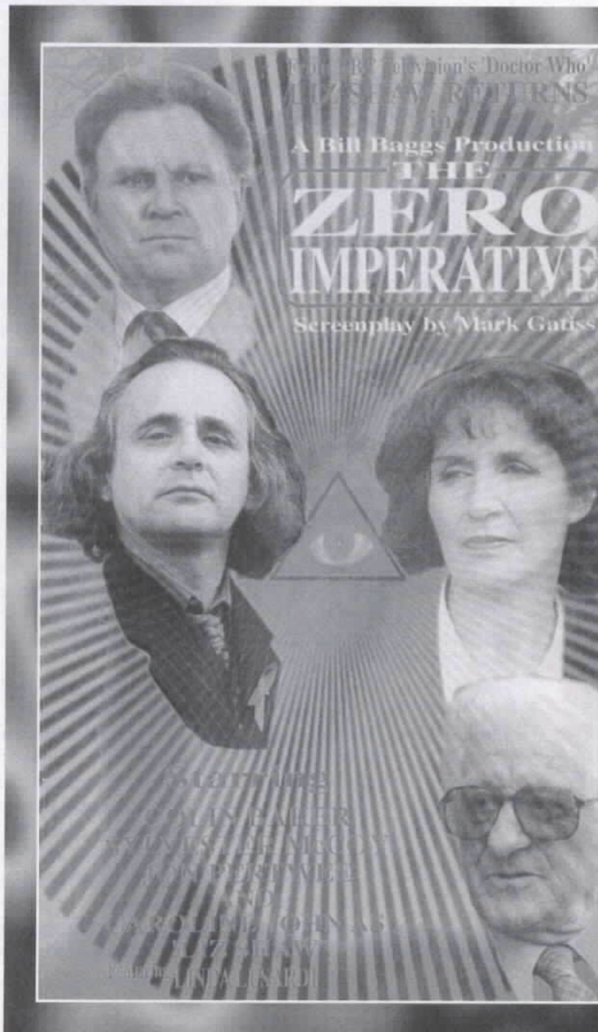
Last month I was rather harsh on Mark Gatiss about his *New Adventure, St Anthony's Fire*. I am pleased to say that he has completely redeemed himself with the latest offering from the ever-fruitful Bill Baggs production company, *The Zero Imperative* (BBV8). Not only has he written a tantalising psycho-drama, but his acting abilities are also put to the test – and he comes out with flying colours – as the put-upon Doctor Bruffin, whose curiosity is his undoing. But the major selling point of this video has to be the plethora of *Doctor Who* glitterati that grace it. Three Doctors: Jon Pertwee, Colin Baker and Sylvester McCoy as O'Kane, Russell and Dove; three companions: Caroline John, Louise Jameson and Sophie Aldred as Liz, police inspector Haggard (charming!) and an oh-too-short appearance as a public relations officer; and two *New Adventures* authors: the aforesaid Mark Gatiss, and Simon Messingham as an orderly. Special mention must go to ex-page three model Linda Lusardi, in her first dramatic screen role: although there are brief flashes of plankness, she can definitely act when necessary.

Although Caroline John is excellent I never really felt that I was watching the same Liz Shaw that entertained us in Season Seven. I know that over twenty years have passed since *Inferno*, but it just isn't the same. The main problem is that she is overshadowed by the three Doctors. They might not be playing their Time Lord roles, but there are definite aspects of their portrayals in their *Zero Imperative* characters: Jon Pertwee maintains his dignity, even though he is playing a man on the edges of senility, while Sylvester McCoy shows what might have happened if the Seventh Doctor's urge to explore the dangerous side of the Cosmos had gone too far. And Colin Baker's Peter Russell offers flashes of the bombastic nature that typified his Doctor. But everyone in this production shines, right down to the blasé forensic scientist and the hordes of extras.

I enjoyed *The Zero Imperative* immensely, but there were drawbacks. Having set it in the *Doctor Who* universe (I refuse to use the term Whoniverse, even if tortured!) with Liz Shaw, the presence of so many Doctors often caused a reality check, as I had to remind myself that Pertwee wasn't in his familiar role, for example. This was made more difficult by the odd "in-joke", especially in the closing few minutes when the survivors are nibbling their Swiss roll and sipping their Earl Grey. It is almost as if Bill Baggs has shrunk back from the Stranger's domain to return to the more familiar ground of *Doctor Who*. Especially in the light that a future production is a Cyberman story, *Sword of Orion*. And I must admit that I found the resolution rather confusing. Even after three viewings, I'm still not entirely sure what was behind the murders, although it did remind me of Mark Gatiss's *New Adventure, Nightshade*.

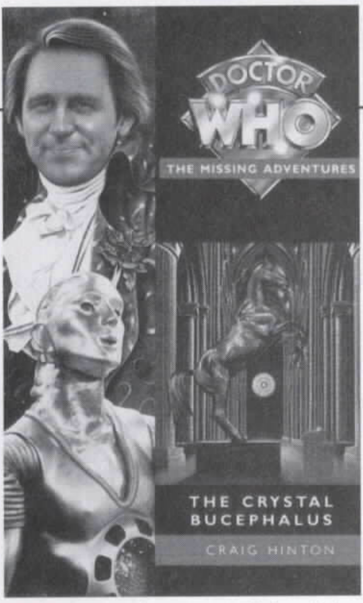
That notwithstanding, *The Zero Imperative* is undoubtedly the best thing to come out of BBV. Congratulations to all concerned, and here's to the next one!

Pros: Superb Acting; Excellent direction
Cons: Confusing climax; Too many *Doctor Who* in-jokes
Verdict: ★ ★ ★ ★



THE CRYSTAL BUCEPHALUS ●

About eighteen months ago, I submitted a proposal to Virgin. A *New Adventure* called *The Crystal Bucephalus*, it went through three rewrites and became a *Missing Adventure* before it was accepted. I finally completed the book in July, and it hits the shelves in November. I suppose I could have reviewed it myself, but proposing myself for the Booker Prize isn't really ethical . . . So, let's have a brief return to *Off the Shelf*. Gary Russell, it's over to you . . .



So what, in my humble opinion, constitutes a good entry into Virgin's *Missing Adventures* range? Personally I like a story that you believe could come from the actual era in which it is set (much as I liked *Goth Opera*, it didn't scream 'I'm from Season Twenty' at me); the Doctor and his companion(s) ought to be recognisable and in character (I really enjoyed *Evolution* but Sarah Jane Smith was more Ace than anything else); the story should be the sort that, with a slightly inflated budget, could have worked on television and fitted the format of televised *Doctor Who* (I guess that's *Venusian Lullaby* out of the picture).

The Crystal Bucephalus (ISBN 0426204298) fits my bill in every sense – and no, this isn't sycophancy – it would have been a lot easier if Craig had written a lousy book that I could find fault with. He hasn't. The story is a wonderful Davison-esque run around with characters separating, meeting up and separating again. Lots of strong supporting characters with good motivation (if a couple of soap-operish coincidental associations) and a plot that makes perfect sense.

Its roots in its *New Adventure* beginnings are too easy to spot – Ace is Turlough and Tegan has some very Bernice-like lines – but then there's a great deal of similarities between the two women anyway. Only Kamelion gets a rough deal – his block transfer computation origins are interesting but a little convenient – B-movie style imagery of *Attack of the Fifty Foot Kamelion* leap to mind towards the last third of the story.

What really makes *The Crystal Bucephalus* work is the prose style – none of the over-the-top pretentious prose we get from so many Virgin authors – just straight-forward readability which, for my tastes, signifies quality every time.

Pros: Style, wit, flair and accuracy in its Whoniverse (sorry Craig) setting.
Cons: Kamelion gets a rough deal; Characters are spuriously killed.
Verdict: ★★★★★

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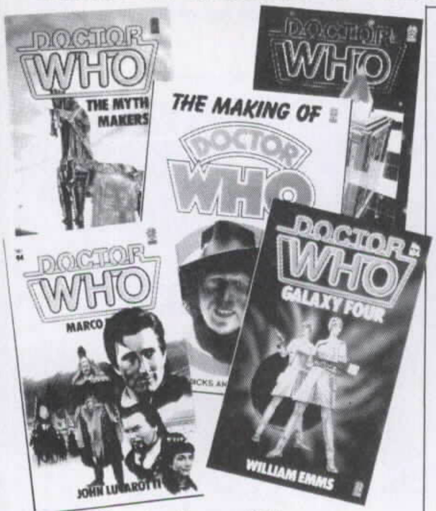

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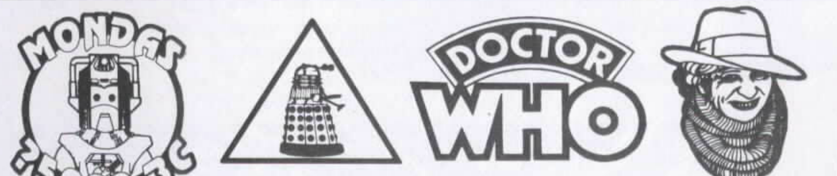

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Prelude PARASITE

It begins in silence.
With nothing.
Not matter, not energy, not time, not feeling or intelligence.
Nothing.
Then in the immeasurably small fraction between what had been and what would be – a change. Something new.
A birth.
The Birth – of everything.
Chaos becomes ordered. Elements are born. Hydrogen changes to helium.
Microwaves burst out, attain a smooth configuration.
The universe is born.
Energy changes into matter. Gravity is born. Matter accretes into lumps. The lumps grow. With matter and energy comes change. Time is born. Time defines the infant universe.
And memory defines time.

We were born five thousand million years ago.

The lumps grow, attain form, helices.
Life is born.

I have lived so long and moved so much
and held so many thoughts
I find it difficult to remember
whether the universe
or myself happened first.

Life grows, spreads out among the smooth microwaves, the infant matter and energy.

Still, what's a few particles of Planck-time
between friends?

Life reaches out to itself, to the infant universe, still perfectly ordered and smooth.

Energy was like a brightly coloured toy to us.
We moved it around. Shaped it.
Played with it.

Energy brightens around Life, darkens in the new spaces between. Energy accretes to Life and forms into dense matter. The universe is no longer a smooth energy-state.
Galaxies are born.

And then I got tired.

The galaxies grow and change. Suns form and then planets. The dark spaces between Life are wider now, and lacking in energy. But the bright galaxies of matter are warm and inviting.

The universe was getting cold in places now
all the energy had been moved around so
I wrapped myself up in something warm,
and waited. Soon I would give birth
and then I would die.
In the meantime I would sleep.

While Life sleeps, life is born.

The Gallifreyan awoke screaming from the first nightmare anyone of his race had experienced.

The first vision.

Not yet master of his own mind or body the Gallifreyan wept, for his vision was unique. He had discovered God.

And God had terrified him.

To overcome his fear, the Gallifreyan would do anything, dare anything. He would learn, he would build. Ultimately he would destroy.

To conquer his own fear, the Gallifreyan would conquer all that was possible. Matter. Energy.

Time.

Only afterwards would he wonder if the thoughts, the memories of his vision had been real, or if he had simply imposed his own insecurities upon a simple moment of scientific genius.

Revelation or self-delusion?

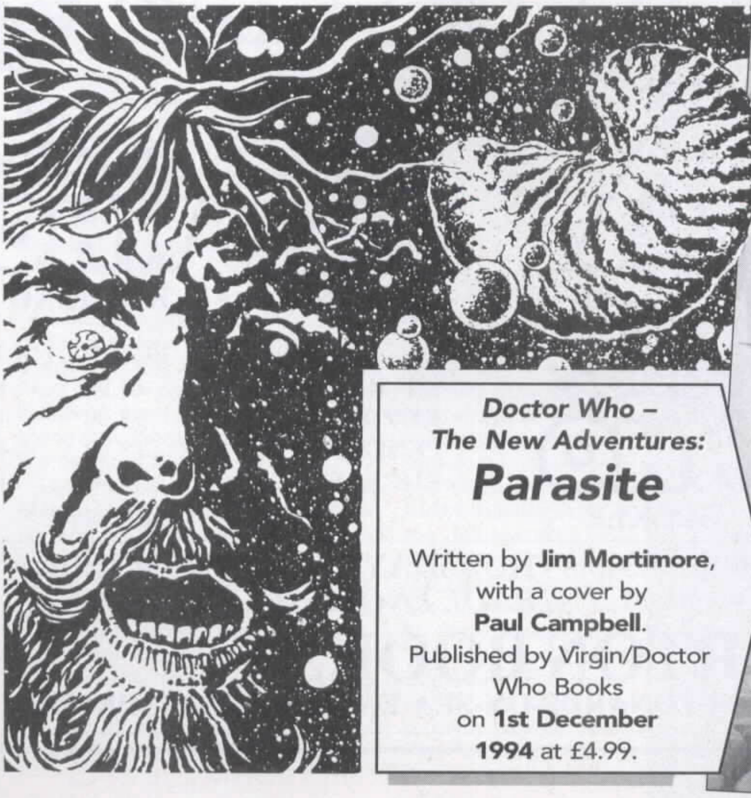
The answer had to exist.

Life had to exist.

He would leave his home and look for it.

He would find it if it took him the rest of his lives.

Jim Mortimore.



Doctor Who – The New Adventures:
Parasite

Written by **Jim Mortimore,**
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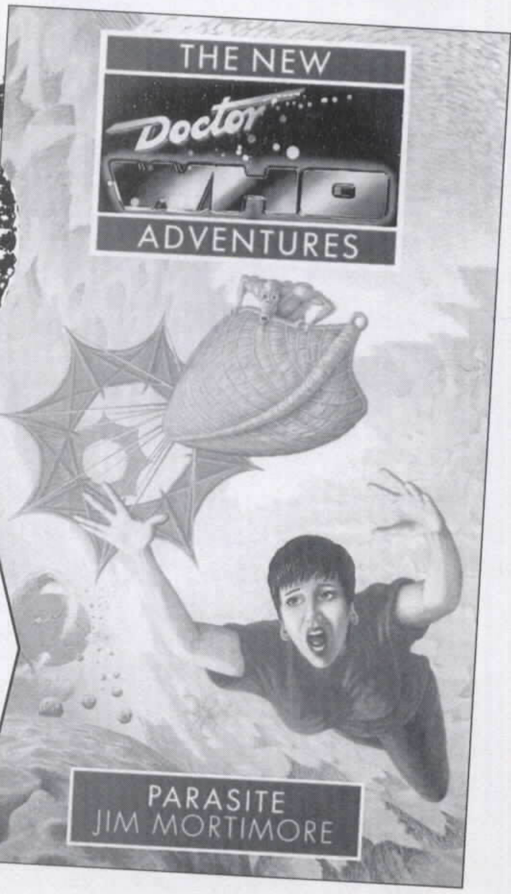
Paul Campbell.
Published by Virgin/Doctor Who Books
on **1st December 1994** at £4.99.



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William Lucas

Anthony Townsend talks to William Lucas, who made a last-minute appearance as the colony medic Mr Range in the 1984 story *Frontios.*

William Lucas hails from Manchester, and trained under the well known team of Esme Church and Rudolf Laban after serving four years with the Royal Navy. His stage and film credits are numerous, but he is probably best known for the series *The Adventures of Black Beauty,* in which he starred alongside Stacy Dorning. In 1984 he guest starred in the Season Twenty-One story *Frontios,* taking the role of Mr. Range following the tragic death of fellow actor Peter Arne who had originally been cast by director Ron Jones.

"I was in something else, and I saw that sad headline in the paper. It's the sort of thing that happens to actors as a black joke. You say 'Oh, my best friends dead! I wonder if I can play the part?' It seemed totally weird. I'd read that in the paper and thought 'poor devil', and the very next day I was 'phoned and asked if would be in *Doctor Who.* It didn't click until I got there and they said it was the part Peter Arne was going to play. I thought he was in some future episode. It was only when I got there that I connected the two."

Above centre: Mister Range (William Lucas) finds himself in a heated debate about "deaths unaccountable" with the Doctor (Peter Davison) and Plantagenet (Jeff Rawle) in *Frontios.* Photo © BBC

How far had production progressed before he was called in? "Rehearsals hadn't actually started. They'd only done the costume fittings, so I hadn't really missed any run throughs or anything. We had about a week to go before it started."

Lucas had done little science-fiction before *Frontios,* and knew nothing of the popularity of the show. What was his initial reaction to the story?

"It was a good script! At least it's different. You get so tiredof doing the cops and robbers things which are always a variation on a theme. I can't watch them any longer because you always know what's coming; you can write the script one page ahead of hearing it! But with *Doctor Who* it's great fun. It depends on the imagination of that particular writer, and anything can happen. That makes it very enjoyable.

"The monsters, the Tractators, were very funny, but I felt so sorry for the actors because they had to have oxygen pumped into those costumes every so often to stop them from dying. It was so difficult to get in and out of them. It was a couple of days of pure torture as far as they were concerned. They were supposed to be able to kill people in a certain way, I can't remember the particular movement, but the costume just said 'No, you can't do that while you're wearing me!', so they had to think of another way to annihilate people.

"I think I saw it in the end, or did I just see rushes? I don't know. But it was very popular apparently! Everybody said that it was one of the ones they particularly enjoyed. I remember while I was working in Canada somebody came to see me at the theatre, and wanted to know all about it.

"Peter Davison was a very professional chap, I must say. I haven't seen any of the others, only bits, as you do with most series. You see five minutes here and ten minutes there as you're waiting for the news. A good friend of mine, Patrick Troughton, I think played the second one. I think Peter was good in as much as they were tending to top one another as they went along, to be more outrageous than the last one. Peter gave it a more realistic approach, and came down to earth a bit, if you'll pardon the expression!"

> **'Peter Davison was a very professional chap, I must say.'**

Frontios boasted a prestigious cast, with the likes of Peter Gilmore and Lesley Dunlop taking part.

"Lesley I knew before. She had been in a couple of *Black Beautys,* and her mother-in-law, Charlotte Mitchell, was a good friend of mine having been the Housekeeper in *Black Beauty* all the way through. In this little theatrical world we all find we knew each other before!"

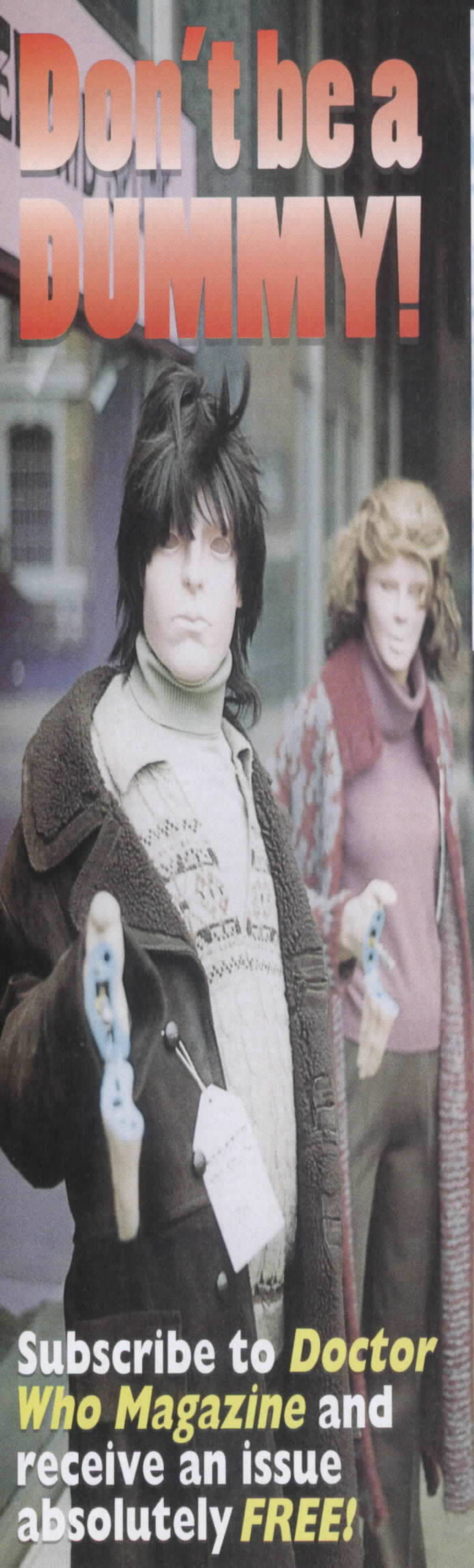
Lucas certainly regards his appearance in the series with fondness, taking time to compare the experience of working with the established 'family' with that of being on the other side, working in a regular part and having the rest of the characters regularly changing. With that experience, when *Doctor Who* returns, would he consider taking the role of the Doctor if offered it?

"Hmm, that's a question! I don't think I'd want to work at that pressure, not at my time of life. I think it would be a bit too hectic for me. I'd like to go in for the odd episode, but not do the whole thing."

Black Beauty returned recently for a new series, giving Lucas the chance to visit New Zealand for the filming. How had he found returning to the role of Doctor Gordon?

"It was marvellous! I used to be Dad, but now I'm Grandad, and all my stuff was '. . . meanwhile, back at the farm!' They'd keep my bits for when the weather was bad, so I had plenty of time for fishing and sailing, all of which I love. We were out there for about seven months. There was really just a little block of filming for me, a few days every few weeks, and the rest of the time I was at sea!"

With his tour of *Gaslight* drawing to a close, in which he starred alongside Gerald Harper and his *Black Beauty* co-star Stacy Dorning, Lucas was preparing for a well-deserved rest. Dressed in his Victorian garb in preparation for the final performance he looked well-suited for playing a certain much loved Time Lord. ●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The Bearded Aztec

Philip Newman talks to Walter Randall, who made a number of appearances in *Doctor Who* during the Sixties and Seventies, many under the guiding hand of his good friend director Douglas Camfield.

Walter Randall has enjoyed a long, varied and successful career in film and television, his rather swarthy, Mediterranean looks (he was actually born in South Africa) ensuring him numerous roles in productions as diverse as Hammer's *The Terror of the Tongs* and Rudolph Cartier's production of *Salome*. However, between 1964 and 1974 he also played six very different characters in *Doctor Who*.

I talked to Walter at his home in Richmond, and discovered that even his later work as a restaurateur was not entirely without its *Doctor Who* associations. I began, though, by asking him how he had originally started working as an actor.

"I was a dancer once upon a time, but I broke my leg and had to give it up. However, I got to meet a couple of people in the business and even though I wasn't an Equity member [the actors' trade union], I started doing walk-on parts. At that time, the early Fifties, you couldn't join Equity unless you had a part, and you couldn't work unless you belonged to Equity. Then one of the BBC producers, Joy Harrington, gave me my first character part, which was credited in *Radio Times* as 'Thug'! So with that contract, I went to Equity and joined up. I didn't go to drama school or anything like that though, which was good for me in a way, because I just went in and acted naturally – warts and all; actors who'd had drama training had to forget everything they'd learned as soon as they got into television, because it involved a completely different sort of acting.

"I was always playing guys with scars."

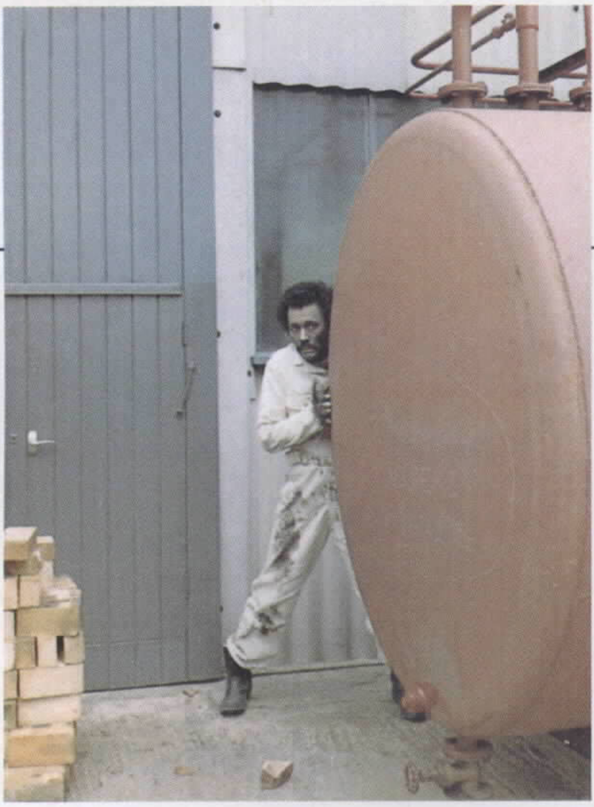
"Bray, Elstree and the BBC were my three homes in those days and the whole business was fantastic fun. I loved it at the BBC. I mean, there were some very hard taskmasters there, but they were good guys. It was a different set-up then, because they didn't actually have directors, just producers; people like Rudolph Cartier, George Foa, Douglas Moody and Richard West – who also directed."

Right: Walter Randall as the villainous El Akir from *The Crusade*. Photo © BBC

It was with the advent of commercial television, however, that Walter found his services were in greater demand. "All the producers came over from America and started doing series like *International Detective*, and they were always looking for people like me to play villainous characters, usually with scars! I was always playing guys with scars. I had a sort of little niche with some other actors – Michael Mellinger and people like that – and we would play Indians one week, and the next we'd be Arabs, Greeks, Italians or even Japanese. I played everything from Jesus Christ to Abraham Lincoln, I was in virtually all the Hammer horror films and I also did a lot for the Danziger Brothers, who owned Elstree Studios. I played supporting character roles more than anything else, but I never stopped working. However, by the early Seventies, a lot of Italian, Greek and Chinese actors had appeared in this country, and I lost the niche that I'd carved out for myself."

HISTORY LESSONS

Walter's appearance was clearly influential in his casting as the scheming Tonila in John Lucarotti's classic historical *Doctor Who* tale, *The Aztecs* – but how had he actually got the part? "It was all through introduction. I knew a girl who just suggested me to (director) John Crockett, and he said 'Yes'. Tonila was quite a large part as well. I remember the first time I met Verity Lambert was during rehearsals and I was still mous-



Right: Walter played the transmuted technician Harry Slocum in *Inferno*. Photo © Walter Randall

tached and bearded. She came along and said 'You're not going to play that with the beard and moustache, because the Aztecs couldn't grow a hair on their bodies.' So I said 'No, I know. I'm shaving them off anyhow.'"

Almost a year later he found himself back in the *Doctor Who* fold in an even more unpleasant guise – and with yet another scar. "I played El Akir in *The Crusade*, which was also the first one I did with Dougie Camfield as director. Dougie was one of the first people to work his way up within the BBC because most of the producers and directors who were there had just come straight out of university and onto the directors' course. I first met Dougie in 1959 on a BBC series called *Garry Halliday*, when he was a runner, and I was doing some walk-on work. He and I were friends for years, and I did a hell of a lot apart from *Doctor Who*s for him. Douglas had his own little repertory company. All the people that you'd see in his productions, like Ian Fairbairn, John Challis, Bruce Wightman and John Forgeham, were people that always appeared with him. He was a very faithful sort of person; if he liked you, you were in, but he wouldn't give you a part unless you were right for it.

"Dougie (Camfield) was very much a stickler. He had a military attitude."

"In 1971/72 we actually formed our own production company, because we owned the rights to a book by George Shipway called *Knight in Anarchy*. Douglas was going to direct, and I was going to produce it. Everyone who read it said 'We've got to do it', including Christopher Lee – we even went over to Poland where we were going to set it up. We had to give up in the end, though, because it was costing us too much to keep renewing the option.

"Dougie was very much a stickler. He had a military attitude and the beauty about that was he never kept you hanging around for anything. I mean, if he didn't need you until two o'clock in the afternoon, then he got you there at two o'clock. Making television was like a military operation with Douglas, but he was right, you know. He was a very emotional man and, being meticulous, he hated it when anything went wrong – he'd really go up in the air!

"I was there the night Dougie died, you know. We were playing board games, Monopoly and things like that. We'd had a meal and he'd been strumming his guitar when he said 'Look, I've got to go to a party tomorrow, I'm going to bed.' In the morning, my son came round and told me that he'd died in his sleep. Good way to go, though, but it was very sudden.

Right: Jon Pertwee and Walter Randall in the still-under-construction Whomobile. Photo © Walter Randall

Above: Walter Randall today. Photo © Philip Newman

I'm only sorry he's not around anymore."

Walter had been cast by Douglas in two further stories during the Sixties. In the first of these, the epic-length *The Daleks' Master Plan*, he played the Egyptian, Hyksos. "It wasn't a very big part and there wasn't really much to it, although of course at the time I was grateful for the work. I remember I had to fight and then fall into the camera, having been exterminated by John Scott Martin in his Dalek! I got Jean Marsh her part in that one – or perhaps I should say I mentioned her when Douglas was wondering who to cast. I said 'Why not use Jean Marsh?' She played a space agent or something like that, didn't she? She was a nice girl; she was also in *The Crusade*, and I'd worked with her before, on *The Rebel* with Tony Hancock. The next *Doctor Who* I did was *The Invasion* with Patrick Troughton, Frazer Hines and Wendy Padbury. Again, I was only in one episode, as a guard in the old leather gear on a motor cycle."

INFERNAL GAGS

A mention of his role as technician Harry Slocum in the recently released *Inferno* prompted Walter to watch the opening episode for the first time since its original transmission while we talked. "I remember I went into make-up one day and put on Caroline John's wig and white laboratory coat. I think we managed to get Caroline out of the way, and I just edged myself into the shot they were doing. Of course, Jon turned around to say something to Caroline and there I was, wearing the wig, with my beard and all, looking very coyly up at him! Some directors didn't like that – I think Barry Letts got a bit annoyed. We used to have mustard sweets and things like that too. I arrived for rehearsals in Battersea one day with a stunning Yugoslavian girl carrying my scripts, who I introduced as my secretary. Jon's eyes just popped out! Yes, I liked playing gags!

> **"I arrived for rehearsals one day with a stunning Yugoslavian girl who I introduced as my secretary. Jon's eyes just popped out!"**

"To be honest, I hadn't realised how big my role was in that, with all the hair and werewolf make-up. Barry Letts produced it, and he also directed me in *Planet of the Spiders*. For that one, what he wanted was to get in all the old actors that Jon had worked with before, as a sort of farewell to him. In fact, didn't I have something to do with killing Jon off in that one?"

I wondered which, if any, of his *Doctor Who* appearances he preferred. "The historical ones definitely. I enjoyed playing both Tonila and El Akir because, apart from the costumes, there was the atmosphere. Even the *Master Plan* was a bit historical, with the Daleks mixed up with Ancient Egypt. Also, the longer the series went on, the more technical and sophisticated it became and, of course, it went from black-and-white to colour. Personally, I think that was one of the worst things they did to it, because colour takes away drama. That's why a lot of directors are now shooting in black-and-white – it's more dramatic. I think that's what made *Doctor Who* great in the early days."

Throughout his time on the show, Walter had the opportunity of working with all three of the actors to play the Doctor during its first decade. "Each of them brought their own different qualities to the part. I thought Bill Hartnell was great; he was a very kind, understanding man but one who, like Dougie, wouldn't suffer fools gladly. Unless he liked you, he wouldn't even talk to you. I mean, he took me out to lunch a couple of times because we got on well and had a joke. Patrick was okay as well, but I didn't see him socially; he kept himself to himself a lot. I became very good friends with Jon, of course, and we opened up a business together. I also used to go and stay at his house in Ibiza, plus he's godfather to my twins.

"I went up with Jon to Nottingham one day, because he wanted to see how they were progressing with building the Whomobile – in fact, I was the one who christened it. It was still in its early stages at that time. It only had a Hillman engine, and the guys had covered the wheels with rubber so that it looked like a hovercraft, with a fake telephone and things in it."

DINING OUT

However, acting was by no means the only string to Walter's bow, for he also established himself as a popular restaurateur and nightclub proprietor during the Sixties and early Seventies. "I hated being idle, you see. I was never what you'd call a dedicated actor; it wasn't the be-all and end-all. I wouldn't sit at home waiting for the 'phone to ring – I was always out dabbling in something." This 'dabbling' included such trendy night spots as the Fiasco Club, Davina's Place and C.W's, in which he was an active partner and co-owner, but it was in 1962, with the formation of the 606 club, situated at the 'wrong end' of Chelsea's fashionable King's Road, that his success was sealed. It became one of *the* places to be seen in, an *apres-theatre* rendezvous, where the showbusiness and literary set would come to meet, eat and 'groove' until the early hours. "We used to get lots of famous people in, like Henry Mancini, Larry Adler, Richard Harris and the New Generation. It was a good way of getting my name about too – I used to attach my business card to all the bills!" In 1971, together with musician Gary Winkler, Walter bought and opened a restaurant, Tweedledum, which soon became a sister venue to the 606.

By the time Walter came to make his final appearance in *Doctor Who* he had already decided to move on. "*Planet of the Spiders* was the last thing I did in England before I went to live in Ibiza in 1974. When I came back, I ran a friend's restaurant for about a year. I was still doing bits and pieces as an actor – I had a good part in a *Target* for Dougie, I did an episode of *The Professionals* and a *Yes, Minister* – but by that time, the acting jobs were getting few and far between. I ran a wine bar for a while, and also opened Pertwee's Take-Away with Jon which lasted five years. The restaurant and all that started as a sideline, but it gradually began to overtake the acting. That's basically what happened. Whether I've given up the business now, or the business has given me up, I don't know, but I had good times and a lot of laughs!" ●

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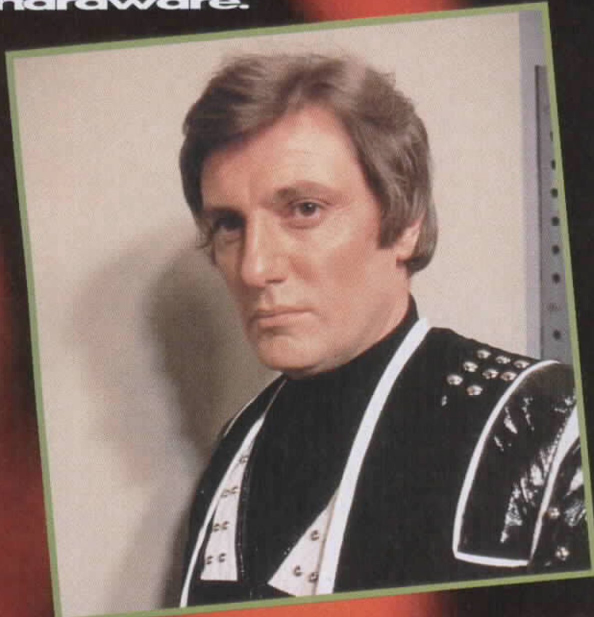

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What the Censor Saw

The Jon Pertwee era saw alien menaces encroach on the previously unexplored domains of children's toys, the police and religion. The world was changing and, as Marcus Hearn discovers in the third part of this series, *Doctor Who* was growing up.

While administering a sex education class at a secondary girls' school, a former senior mistress experienced difficulties. The issues raised in a recent episode of the American hospital soap *Dr Kildare* had influenced a number of her pupils. "In a few brief words, they had been won over to a sub-Christian concept of living," the worried teacher would later complain. Taking her views to the BBC, she met Harman Grisewood who was the assistant to Director General Sir Hugh Carleton Greene. She was not impressed with her reception so went instead to her MP and enlisted the help of a friend, Norah Buckland. Throughout 1964 their 'Clean-Up TV Campaign' snowballed, culminating in a meeting at Birmingham Town Hall, where an audience of 250 people were expected. On 5th May 1964, thirty-seven coachloads turned up to witness Mary Whitehouse change the face of British television.

The 84-year-old Mary Whitehouse CBE has only recently relinquished her presidency of the National Viewers and Listeners' Association. The organisation Sir Hugh Greene once called "a lunatic fringe" now has 137,000 members, and has been a painful thorn in the side of daring British programme makers for twenty-eight years. Believing passionately that: "If violence is shown as normal on the television screen it will help to create a violent society" Mrs Whitehouse has spearheaded the campaign to eradicate what the NVALA consider to be unnecessary and gratuitous violence, sex and bad language from British television.

In the late Sixties and throughout the Seventies, the organisation was at the peak of its influence and powers. They would turn those powers on *Doctor Who* with enormous effect.

POLICING THE SERIES

Although the NVALA were the most powerful lobby group attacking *Doctor Who* in the Seventies, it was another organisation who made the first serious complaint of the decade. The Police Federation, upset that years of public relations work may have gone down the drain after Episode Two of *Terror of the Autons*, complained about the scene where the Doctor and Jo were abducted by two Autons disguised as policemen. *The Daily Telegraph*'s Sylvia Clayton was similarly unimpressed, describing how: "Policemen with apparently normal faces whip off their masks to show a hideous non-face underneath . . . Small children of my acquaintance have found these devices terrifying in a way fantasy figures such as the Daleks and the Cybermen were not."

Right: Autons in police uniforms caused considerable upset with the authorities following the screening of *Terror of the Autons.* Photo © BBC

The cause was even taken up by Baroness Bacon in the House of Lords. "I wonder what has happened to *Doctor Who* recently," she said, during a debate on the mass media, "because many children must have gone to bed and had nightmares after seeing the recent episodes."

Other aspects of the serial attracted criticism from concerned parents and former Doctors alike. In 1985 Patrick Troughton commented that "When Jon took over it became extremely frightening for a while, quite unsuitable for family viewing I thought . . . It's alright to have monsters but not when they're daffodils and baby dolls."

In Australia, the strict television censors were understandably less concerned about portrayals of British policemen as they were of man-eating plastic chairs. The chair scenes were reduced, as were Mrs Farrel's screams upon the death of her husband. The remainder of Season Eight's stories fared even worse – *The Mind of Evil* and *The Daemons* being granted 'A' certificates and not being screened. The Australians had already censored the previous season's *The Ambassadors of Death* (Episodes One and Three had scenes of shooting and physical violence removed) while *Inferno* wasn't shown at all.

Back in Britain, another former Doctor continued to air his grievances over the show in *The Daily Sketch* of 20th March 1971. "I'm over sixty and it's time to start taking things a bit easier." William Hartnell told Shaun Usher. "But what I do regret is the way *Doctor Who* is no longer a show for children. That's why I hardly ever watch it."

SELF-MONITORING

Although the fuss eventually died down, the BBC's Head of Serials Ronnie Marsh paid close attention to the debate in an attempt to prevent history repeating itself. In 1971 the Corporation included *Doctor Who* in a formal psychological analysis of their programmes for the first time. 'Violence On Television – Programme Context and Viewer Perception' was a BBC Audience Research Department Report by Irene Shaw and David Newell under the direction of B.P.Emmett. The team studied various programmes and films, including *Star Trek, A Man Called Ironside, This Week* and *Z Cars.* The main focal point of the study was "the classification of different aspects of 'violence' as manifested in both 'fictional' and 'factual' programmes, including such variables as the relationship between violent parties, the 'type' and context of the violence, and its results."

The programmes analysed consisted carefully chosen samples of about a third of the output of the two BBC channels and London ITV between 4.30pm and the end of transmission between November 1970 and May 1971. Curiously, for a report compiled by the BBC, the analysis of *Colony in Space* revealed a surprisingly shallow examination of the show. "In this episode of a science fiction serial, the 'time-travelling' Dr Who is attempting to assist the settlers of a newly-colonised planet against a powerful mining agency that wants to exploit the mineral resources. Monsters terrify the colonists and Dr Who's assistants (a girl and a man) are captured and narrowly escape death. At the end of the episode, the girl is still a captive."

The report went on to list what the researchers believed were the violent incidents:

"(i) One of the colonists' robots attacks Dr Who but he manages to knock the control switch out of a guard's hand and turn it off just in time. No pain, suffering or blood was shown.

(ii) Whilst attempting to escape, Dr Who's male assistant is shot and wounded. This was shown in close-up on the screen and resulted in apparently severe pain and suffering. However, no blood was shown.

(iii) The monsters attacked and killed the man guarding the girl assistant and took her away as hostage. This scene was shown in considerable detail and involved the use of guns and knives. However, the guard is killed 'painlessly' and with no sign of blood."

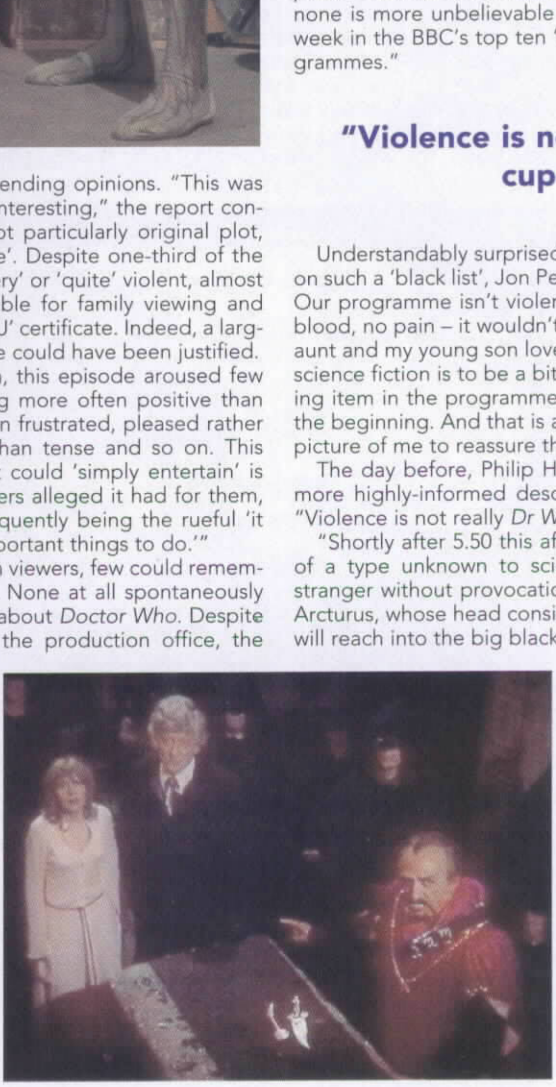
Compared to most of the other programmes reviewed, *Doctor Who* came off particularly lightly. This couldn't, how-

Above: *Colony in Space* was one of the subjects of a special report on violence. Photo © BBC

ever, save it from some condescending opinions. "This was widely regarded as 'simple' but interesting," the report concluded, "with a good though not particularly original plot, that was distinctly 'not believable'. Despite one-third of the research team regarding it as 'very' or 'quite' violent, almost three-quarters felt it to be suitable for family viewing and even more believed it merited a 'U' certificate. Indeed, a larger minority felt that more violence could have been justified.

"Apart from entertaining them, this episode aroused few emotions, what there were being more often positive than negative, e.g. satisfied rather than frustrated, pleased rather than disgusted, relaxed rather than tense and so on. This impression of a programme that could 'simply entertain' is borne out by functions that viewers alleged it had for them, the only one endorsed at all frequently being the rueful 'it reminded me that I had more important things to do.'"

In the follow-up interviews with viewers, few could remember anything about the episode. None at all spontaneously mentioned violence when asked about *Doctor Who.* Despite causing a few bruised egos in the production office, the report had effectively given the programme a clean bill of psychological health.



Right: The sacrificial scene in *The Daemons* lead to self-censorship from the BBC. Photo © BBC Video

SACRIFICES TO THE CENSOR

While the report was being compiled, The BBC took no risks with the next potential trouble spot: *The Daemons.* "The BBC, I think, was being sensitive to criticism before it happened," recalls director Christopher Barry, whose work suffered a number of cuts. "There were two shots Ronnie Marsh, the BBC's Head of Serials, wanted out. One was when Katy (Manning) was lifted up physically over the altar like an offering. The main thing though, was when the Master took a knife and Katy and the knife are all in the same shot together. I think I had a camera low down looking up past Katy to the Master and the knife. Ronnie Marsh thought it was too frightening or explicit and I argued about it with him, with Barry Letts (the producer) as a diplomatic intermediary."

More mystifying alterations were made before shooting even began. "The script originally described the crypt underneath the church but that had to be removed and called 'the cavern' so as not to give it religious significance."

Religious sensitivities were also observed for the scenes where the Master recited a chant to summon Azal, the Daemon. The original intention had apparently been for the Master to recite the Lord's Prayer backwards, but the production team had second thoughts. In the completed version, Roger Delgado's Master opts for a backwards version of *Mary Had a Little Lamb* in an attempt to stir the horned beast.

PRESS CRITICISM

Despite the efforts of Ronnie Marsh and Barry Letts, *Doctor Who* began 1972 with a black mark from *The Daily Express.* On 30th January, shortly after the results of the *Colony in Space* survey were published, the newspaper went on the war path. "Of all the out-of-this-world places to find Doctor Who, none is more unbelievable and fantastic than his arrival this week in the BBC's top ten 'black list' of most violent TV programmes."

"Violence is not really *Dr Who's* cup of tea"

Understandably surprised at the programme's appearance on such a 'black list', Jon Pertwee told the *Express*: "Rubbish. Our programme isn't violent, it's all just fantasy. There is no blood, no pain – it wouldn't upset an eighty-year-old maiden aunt and my young son loves it. Of course the whole point of science fiction is to be a bit scary, but I think the most alarming item in the programme is our electronic theme music at the beginning. And that is always shown with a rather benign picture of me to reassure the viewers."

The day before, Philip Howard of *The Times* presented a more highly-informed description of events, surmising that "Violence is not really *Dr Who*'s cup of tea."

"Shortly after 5.50 this afternoon a hideous, hairy monster of a type unknown to science will strike down a passing stranger without provocation. A little later, a creature called Arcturus, whose head consists of a knot of writhing tentacles, will reach into the big black box he has for a body, pull out a laser gun and blast an inoffensive vase to smouldering rubble as a gesture of his monstrosity.

"And something like eight million television watchers will settle down contentedly to their weekly high tea of agreeable horror, provided by the programme that an exhaustive BBC survey has shown is the most violent of its dramatic fiction series. The survey of television violence, published on Thursday, showed that each episode of *Dr Who* contained on average four violent incidents.

"The producer of *Dr Who*, Mr Barry Letts, said yesterday: 'We take great pains to have no blood or nastiness or anything like that. There is no explicit cruelty. We never show a spear going in, or blood coming out.

"'We are working in a completely different realm from that of programmes that concentrate on human crime and violence. What matters most is the total effect of any particular programme. Dr Who is definitely against violence. He never uses a gun. He fights only if he is forced to, and then he always spares his enemy.'

"We take great pains to have no blood or nastiness or anything like that."

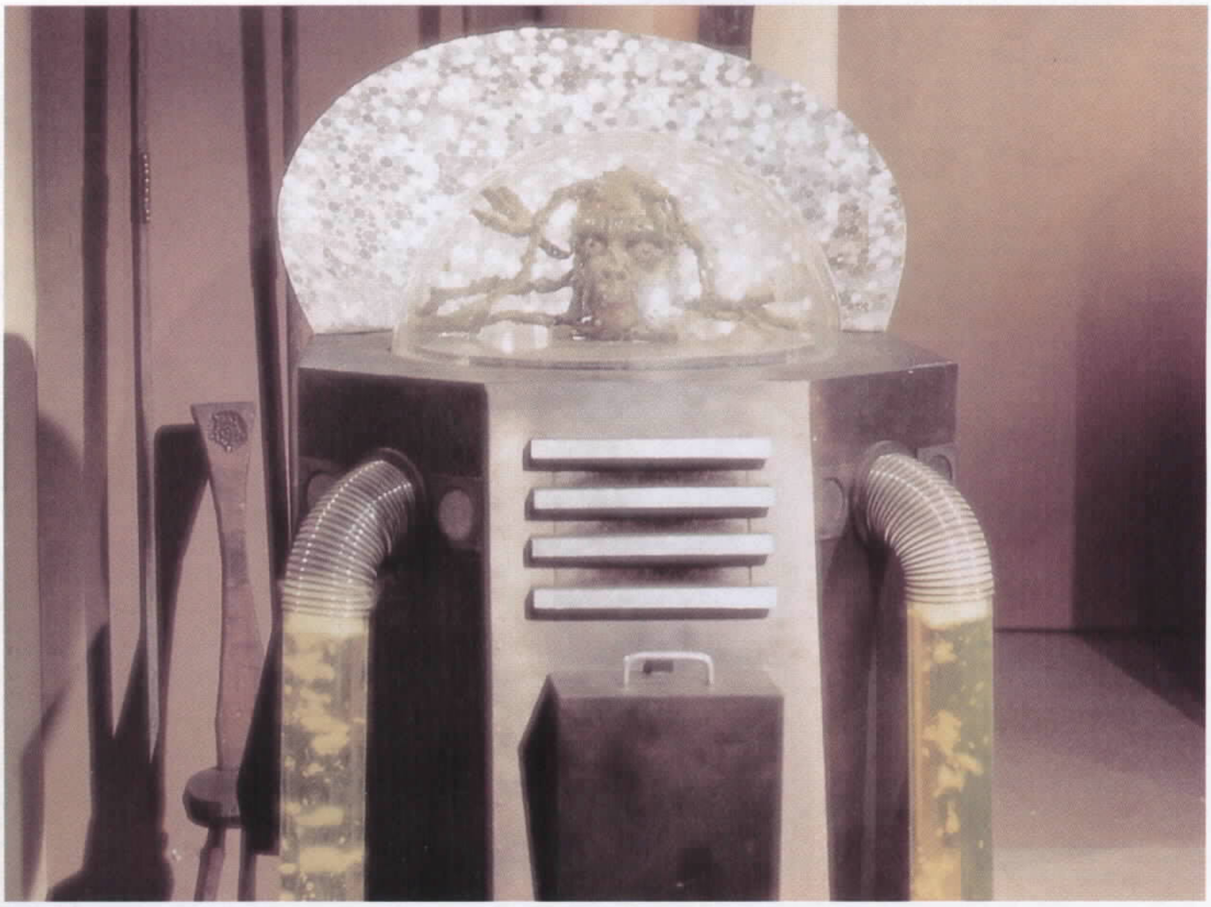
"Mr B.P.Emmett, head of audience research at the BBC, said it was not surprising that *Dr Who* had come top of the list for violence. 'Any adventure serial would be pretty sure to come high up on the list. Action, after all, tends to mean resolution by means of violent incidents, and action is what you put into adventure series.'"

So, *The Times* were on *Doctor Who*'s side. However Barry Letts must have been disappointed that they singled out Arcturus from *The Curse of Peladon*, especially as he had recently gone to great lengths to prevent any nightmares. Visual Effects Designer Ian Scoones recalls the difficulties he had designing the creature. "With Arcturus I was trying to bring a little horror to the Beeb. He was basically a skull-like creature but they stuck on a stupid high-pitched voice so it wouldn't be as horrific as I intended. This was a bone of contention because I wanted to scare the kids – it's what it's all about and they love it! However, as the BBC so rightly says, if you go to the cinema you are a selective audience and you pay to see. Television is in everybody's living room and there are people of a nervous disposition that would have nightmares. It was the producer, Barry Letts, who said I was going too far."

Ironically, Australian television censors passed *The Curse of Peladon* uncut, but made a number of edits to the following two stories. *The Sea Devils* had the Master's chop from Episode Three removed, while *The Mutants* was edited in two episodes. The most significant cut was a close-up of the mutation process in Episode Six.

THE NEW GUIDELINES

In March 1972, after two years of consultation with their Advisory Group on the Social Effects of Television, the BBC published *The Portrayal of Violence in Television Programmes – A Note of Guidance*. The document, which was issued by the then Director of Programmes David Attenborough, was regarded as a replacement for the BBC's *Code on the Use of Violence in Television Programmes* which had been in operation since 1960. The booklet contained extensive notes for producers and directors on dealing with children, young people and the portrayal of violence. Several recommendations were especially pertinent to *Doctor Who*: "Small children in particular work in much shorter dimensions of time than adults. Tomorrow is a long way off, next week an eternity away. In story-telling programmes, drama serials or feature films divided into several episodes, the dramatic effect of violent 'cliffhangers' at the end of individual instalments should be treated with caution . . . For young children



Right: Producer Barry Letts deliberately toned down the horrific aspects of Arcturus in *The Curse of Peladon.* Photo © BBC

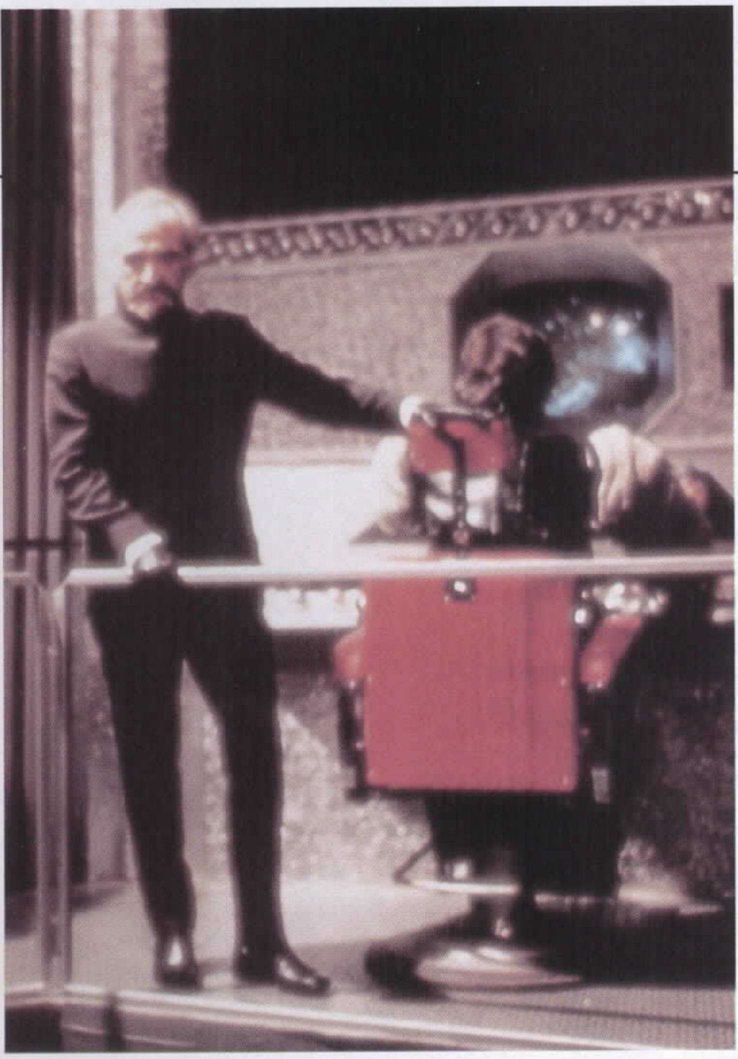
Right: *Frontier in Space* fell foul of the Australian censors. Photo © BBC

Below: There were claims of an outbreak of "spider phobia" amongst children during the broadcasting of *Planet of the Spiders*. Photo © BBC

even a week may be too long to wait for reassurance that the characters with whom they identify are safe."

The booklet goes on to say: "It is impossible to forecast what will provide a child with the raw material for a nightmare, nor should nightmares be regarded as automatically harmful for children (for some of whom they may provide a useful form of release), but, all the same, care must be taken to avoid the selection of images with which a child may not be able to come to terms."

Of all the Jon Pertwee stories that were screened in Australia, the censors had greatest difficulty in coming to terms with 1973's *Frontier in Space*. It was the most heavily edited of all the Third Doctor's serials to be granted a general certificate. Episode One had a 'hideous face' removed, Episode Five had a scene of Jo and some Ogrons clipped while Episode Six had the hallucinogenic montage of monsters deleted. Episode Two of the following story, *Planet of the Daleks*, had the line "I'll kill you if I have to" censored. The only other stories falling prey to the censors' scissors were *The Green Death*, which was awarded an 'A' certificate and never screened, and *Death to the Daleks*. Cuts from this serial included a close-up of Bellal's face which was obviously considered too shocking for sensitive Australians.



ARACHNOPHOBIA

David Attenborough's guidance notes helped ensure that Barry Letts had no more serious trouble in Britain for the remainder of the Pertwee era. However, this was perhaps only because he spotted potential problems before they occurred. One such problem was again presented by Ian Scoones during production of Jon Pertwee's farewell story. "Barry Letts said the spider I designed for *Planet of the Spiders* was just too horrific. They were very worried about the sort of Mary Whitehouse censorship that was suddenly being taken very seriously at the time . . . Anyway, Mat Irvine took that one on. His spider was half radio-controlled and half clockwork mechanics. Mine was a little bit more subtle and worked off a balloon to make it 'breathe', so it was operated from this 'bladder', and from wires like a puppet."

However, toning down Ian's over-realistic arachnids couldn't prevent the biggest upset since *Terror of the Autons*. "Who's afraid of *Dr Who*'s Spiders?" Asked *The Daily Mail* of 28th April 1975. "The BBC's *Dr Who* is being blamed by a psychiatrist for making scores of children scared of spiders. A recent series of the TV science-fiction show created large hairy spiders as Dr Who's monster opponents. Dr Michael Hession, consultant psychiatrist to the Church of England's Children's Society, says in *The General Practioner* medical journal that fears and phobias are almost universal among young children. 'Phobias such as those of spiders may have cultural or family origins,' he says. 'A recent *Dr Who* series was probably responsible for an epidemic of spider phobia among young children.'

"Mrs Mary Whitehouse, secretary of the National Viewers and Listener's Association, said: 'This psychiatrist precisely underlines the warnings we have been giving of the effect of *Dr Who* on the very small child. The BBC admits that it has done no research whatever into the effect of TV programmes on children under five and that this programme is really meant for the intelligent ten-year-old and over.'

"'We intend to ask the BBC as a matter of urgency to finance independent research into the effect of *Dr Who* on the under-fives, and, in the meantime, ask it to switch the programme to 6.30.'"

The BBC were baffled, admitting the alleged effects were news to them. Although this was the last they heard from Dr Hession on the subject, Mary Whitehouse had plenty more to say about *Doctor Who* – as they would soon discover. ●

The Fanzine Trap

Operated by **John Ainsworth**

Thank you to all the editors who have dropped their latest publications into the trap over the last couple of months. A number of you have expressed concern that your own particular 'zine has not yet appeared in the trap. Unfortunately although we try to include as many as possible, there simply isn't the room to give a mention to each and every 'zine we are sent. However, don't despair, I will try to get around to everyone eventually. If you would like *your* 'zine to be given an airing in this column then please send a copy with covering letter to: The Fanzine Trap, **Doctor Who Magazine,** Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.

Remember to provide all the important details about your publication: address, price, frequency and a brief outline of editorial policy and subjects covered.

'Zines from Australia, New Zealand and the US (or indeed anywhere) are very welcome but please state whether British sterling is acceptable as payment.

AUTON #10 **(A5. 32 pages. £2.00 from Robert Hammond, 82 Farncombe Street, Farncombe, Godalming, Surrey, GU7 3LN)**
Editor Robert Hammond describes the content of *Auton* as being, 'Sarcastic, cynical, evil, twisted, childish, pathetic . . .' and who am I to disagree? A very good but very irreverent 'zine which will make you laugh 'til you're sick. Illustrated throughout by Robert's superb artwork. Contains some naughty words so adult readers only should apply!

DOCTOR WALOC #3 **(A4. 42 pages. £2.50 from Darren Powis, 38 Camrose Walk, St Dials, Cwmbran, Gwent, NP44 4NN)**
Although *Doctor Who* does get a few mentions, this is really a 'pop culture/media/humour/life/fanzine.' Included in this issue are features on Alice Cooper, Stephen King, Lazy Fred, Kraftwerk and Lemmings! The presentation of this magazine is lively, imaginative and makes for a varied and fun read.

THE DOCTOR WHO FOUNDATION **(A4. 4 pages. Quarterly membership $10 American from Jason Bachand, 240 Kings Road, Coventry, CT 06238, USA.)**
The membership fee for this new organisation entitles you to four quarterly newsletters, a pack of trading cards, a University of Gallifrey pencil, a pin and a membership card. The newsletter, *Gallifreyan Post,* makes use of full colour graphics and reports various items of topical news and *Doctor Who* trivia.

GALAXY 4 **(A5. 26 pages. £1.50 + 50p P&P from Jack Boulton, Galaxy 4, The Pound House, Main Street, Offenham, Evesham, Worcs, WR11 5RL.)**
Visually, this is rather a disappointing publication. However, the writing does make up for the poor art and presentation. The articles are light hearted and quite original, including Colonel Lethbridge-Stewart's report on the events of *The Web of Fear,* and a 'Where are they now' piece on Liz Shaw.

MATRIX #50 **(A4. 40 pages. £2.00 from Seventh Door Fanzines, 103 Canning Road, Southport, PR9 7SW.)**
Extremely well written with good presentation including a colour cover. This issue includes a long and very interesting piece on the 'missing' episodes of *Doctor Who.* Other features include such subjects as the Time Lords and *The Happiness Patrol* and are quite thought-provoking.

SHAKEDOWN **(Cassette Audio Play. £2.00 from Gareth Preston, Fine Line, 8 Curzone Road, Bolton, BL1 4RW)**
Not a 'zine but a completely original *Doctor Who* audio play. Not quite Radio 4 but nevertheless an interesting plot with enthusiastic performances, particularly Paul Worth as Tictac. A one-page newsletter accompanies each tape and is inclusive in the price. Despite the title, there is absolutely *no* connection with Dream Watch Production's Sontaran video.

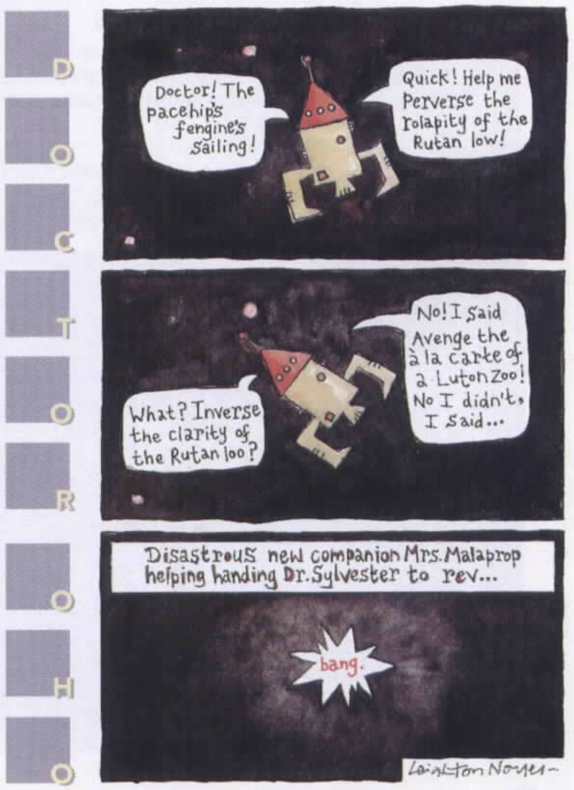
THE SYDNEY DOCTOR WHO SCIENCE FICTION FAN CLUB **(A4. 10 pages. $18 Australian annual membership, ($12 within Australia) from Neil Hogan, PO Box 381, Chester Hill, New Australia 2162)**
Membership entitles you to twelve monthly issues of the newsletter, *Time Brains* which is well put together and provides a variety of interviews, news and trivia.

SMALL PROPHET #1 **(A5. 48 pages. £2.00 from Michael E.P. Stevens, 61 Odell Place, Edgbaston, Birmingham, B5 7RG)**
Excellent first issue packed with interviews including Tim Piggott-Smith (who appeared in *The Claws of Axos* and *The Masque of Mandragora),* Deborah Watling and Matthew Waterhouse. Also featured is a particularly fascinating item on the often overlooked influence that underpants have had on *Doctor Who.*

THERMAL LANCE #20 **(A5. 28 pages. 70p from Thermal Lance, 6 Vale Mills, Boyer Street, Derby, DE22 3TE.)**
Witty, well-produced 'zine featuring mainly *Doctor Who* but also other science-fiction shows. Although quite a slim read, still great value for money.

TRENCHCOAT #4 **(A4. 200 pages. £10.00 [surface]/£14 [air] from James Bow, 99 Krug Street, Kitchener, Ontario, N2H 2X8, Canada.)**
Weighty fiction 'zine that continues the adventures of the Doctor following on from the final season with an Eighth Doctor. The writing is of a good standard and although the price is high there is plenty to read.

THE WHOSTORIAN QUARTERLY #18 **(A4. 28 pages. Free [voluntary donations to postages costs are appreciated] from Shannon Patrick Sullivan, 159 Waterford Bridge Road, St John's, NF, Canada, A1E 1C7)**
Journal of the 'As yet unnamed *Doctor Who* Fan Club of Newfoundland' containing fiction, reviews and articles on various aspects of *Doctor Who* such as the evolution of the Cybermen. The group have also made several *Doctor Who* films of their own which are still available to buy. Details are available from the above address. ●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Doctor! The pacehip's fengine's sailing!
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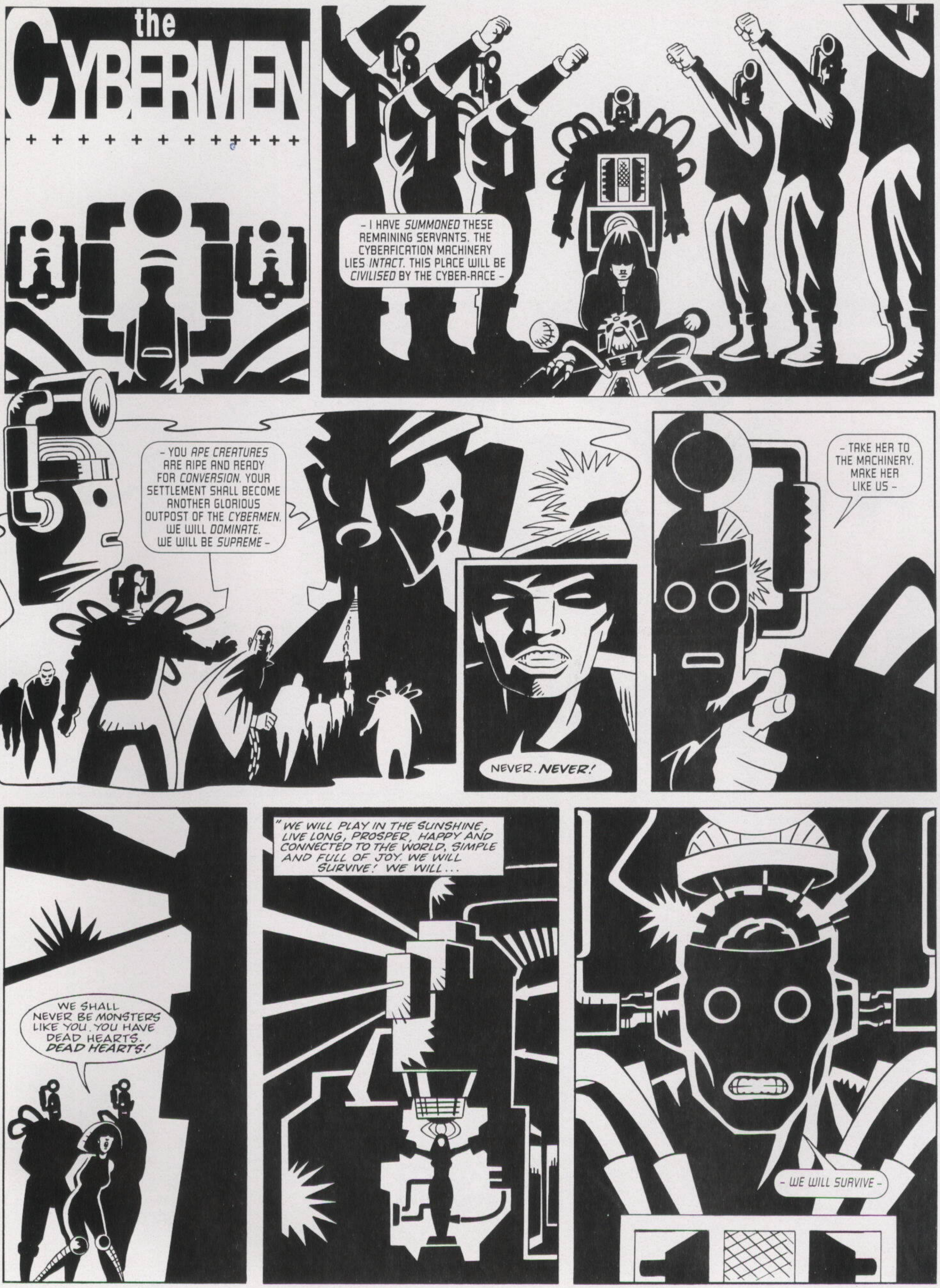
What? Inverse the clarity of the Rutan loo?
No! I said Avenge the à la carte of a Luton Zoo! No I didn't, I said...
Disastrous new companion Mrs. Malaprop helping handing Dr. Sylvester to rev...
bang.
Leighton Noyes

by Leighton Noyes


the CYBERMEN
– I HAVE SUMMONED THESE REMAINING SERVANTS. THE CYBERFICATION MACHINERY LIES INTACT. THIS PLACE WILL BE CIVILISED BY THE CYBER-RACE –
– YOU APE CREATURES ARE RIPE AND READY FOR CONVERSION. YOUR SETTLEMENT SHALL BECOME ANOTHER GLORIOUS OUTPOST OF THE CYBERMEN. WE WILL DOMINATE. WE WILL BE SUPREME –
NEVER. NEVER!
– TAKE HER TO THE MACHINERY. MAKE HER LIKE US –
WE SHALL NEVER BE MONSTERS LIKE YOU. YOU HAVE DEAD HEARTS. DEAD HEARTS!
"WE WILL PLAY IN THE SUNSHINE, LIVE LONG, PROSPER, HAPPY AND CONNECTED TO THE WORLD, SIMPLE AND FULL OF JOY. WE WILL SURVIVE! WE WILL...
– WE WILL SURVIVE –

Welcome to the house of Horror...

HammeR HorroR

The Curse of Frankenstein

The Curse of the Werewolf

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